

# Top Leaders May Form Ass'n

## Billy May Ork Personnel Set; Bookings, Too

Hollywood—Line-up of the band Billy May is heading on his tour with the Frankie Laine—Patti Page—Illinois Jacquet package appeared set at this writing.

One switch found Marilyn King withdrawing with the statement that her family thought she was too young (21) to be traveling. Vocalist's spot was still open at deadline. Personnel of the band as announced at time of departure was:

Saxes—Willie Smith, Eddie Freeman (altos), Chuck Deremo, Joe Spang (tenors), Bob Dawes (baritone & road manager); trumpets—Conrad Gozzo, Bob McKinzie, Tony Faciuto, Stewart Williamson; trombones—Bob Reisinger, Charles Etter, Bob Robinson, Karl de Karske; rhythm—Cliff Fishback (piano), Ted Hammond (bass), Ray Pohlman (guitar), Remo Belli (drums).

### Summer Work

The May band already is virtually booked for the summer months. Crew goes into the New York Paramount on May 28 for two weeks; Frank Dailey's Meadowbrook in Cedar Grove, N. J., on June 12 for two weeks; and is slated for three weeks at the Thunderbird, Las Vegas, opening August 28. His agency, GAC, is busily getting in order the remainder of the summer itinerary; at this point it's a matter of picking opening dates at the key band locations.

## BG Cuts With Symphony Ork

New York—Benny Goodman has recorded a pair of pops with the full Philadelphia Symphony Orchestra under the baton of its regular conductor, Eugene Ormandy, for Columbia. Sides sliced were *The Man I Love* and *Henderson Stomp*.

Benny apparently is on a string kick. He also recently etched sides with Paul Weston as part of an album project. BG recently commissioned Herbert Spencer, staff arranger at the 20th Century Fox movie mill, to produce a series of string-dominated arrangements.

## Don't Say . . .

*we didn't tell you:*

**About . . .** Steve Allen's new column *Songs for Sale* (p. 2) in which you'll learn what hope there is for the amateur song writer.

**About . . .** The new classical department (p. 4). Fresh, well-barbered authoritative comments on long-hair subjects.

**About . . .** The *Blindfold Test* (p. 16) in which Dave Garro-way sees better than dimly through several thicknesses of cloth.

**About . . .** The new Record Reviews (p. 10) in their new arrangement by subject and artist with a new method of rating and record numbers.

*Don't say we didn't tell you*

## DOWN BEAT

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EUROPE-BOUND when this shot was taken was Norm Granz's JATP troupe. Reports say they've taken Europe by storm and are being held over. Seen above, among others, are Ella Fitzgerald, Lester Young, Flip Phillips, Roy Eldridge, Ray Brown, Oscar Peterson, and Granz.

## Gap Twixt Classics, Jazz Now Erased: Hammond

By JOHN HAMMOND

It wasn't so long ago that a working knowledge of classical music was considered a handicap in the jazz and popular fields. The thought of anything more highbrow than a snatch of a theme from a symphonic or operatic warhorse in arrangements and tunes were banished from the minds of orchestrators and composers alike for the simple reason that the public might not understand it.

This was certainly the case when *Down Beat* first came off the presses in 1934. Those were the days before the rise in popularity of swing bands and soloists, and a good 10 years before the era of bop and "progressive" music. Thanks in part to the crusading work of this magazine, jazz fans have become increasingly appreciative of the most complex rhythmic structures and harmonic patterns in modern arrangements. At the same time, a revolution has occurred in the world of classical musicians and composers, who have become aware of the vital importance to the musical scene of jazz and its soloists.

### Bridge Gap

Now that countless numbers of musicians, like Benny Goodman, Artie Shaw, Pete Rugolo, Mel Powell and Dave Brubeck have bridged the gap between the jazz and classical worlds, it is obviously time for a magazine devoted to the field of popular music to treat in the classics as an influence on the nation's musical tastes.

*Down Beat* and its readers are lucky to have Bob Darrell for the classical department. As the originator and editor of the Gramo-

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## Institutional Promotion Program Is Key Objective

By HAL WEBMAN

New York—A conscientious effort is being made to organize a full fledged bandleaders' association which would function as a clearing house for the initiation of a nationwide institutional promotion program designed to sell dancing and dance bands to the general public.

The idea has been brewing for more than a year and appears to finally be on its way through the combined efforts of several key band business figures.

Already on the record for participation in a maestro's association are such luminaries, both new and veteran, of the band world as Flanagan, Morrow, Tommy Dorsey, Freddy Martin, Tony Pastor, Ray Anthony, Woody Herman, Frankie Carle, Neal Hefti, and Jimmy Dorsey.

### More to Come

Expected to join in shortly are Vaughn Monroe, Guy Lombardo, Billy May, Count Basie, Duke Ellington, Jerry Gray, Ralph Marterie, Blue Barron, Art Mooney, and Tex Beneke.

Idea behind the association is to setup an institutional promotion machinery, similar to a clothier's association or the Florida Fruit Grower's Association, which would be dedicated solely to the function of promoting and creating good will for name bands and for dancing and dance music.

In addition, the association would shoot for a cross-plug system whereby one maestro would say a kind word about another, even play someone else's record arrangement. Flanagan and Morrow have been working this cross-plug method between themselves for some time now and it has worked out admirably for both leaders.

### Ideas Forwarded

A great many promotion ideas already have been forwarded. Typical is a proposal that, on disc jockey interviews, maestro will take it upon themselves, under the association banner, to herald bands due in the surrounding territory in the near future. In other words, one leader would be publicly prime-pumping for another.

First meeting, to be held primarily for organizational purposes, was being called for this week. A greater number than usual maestri are due in town this week.

In addition, the organizational forces behind the association are planning to invite participation of the band booking agents, record company executives, the American

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## Laine Pays 60G To Break Pact

Hollywood—The firm of Gabbe, Lutz and Heller, with whom Frankie Laine recently broke his managerial ties, reports that attorneys for both parties have effected a settlement under which the singer will pay \$60,000 for release from his contract with G L & H.

Seymour Heller, speaking for the firm, told *Down Beat*:

"We know it's much less than we would have received by holding Frankie to his contract for the balance of the time (over two years), but we want him to be happy. Money isn't everything. We still can't get over the shock that Frankie would do this to us."

G L & H are doing right well here with two other hot clients—pianist Liberace and bandleader Lawrence Welk.

## Will Bradley Batons Again

New York—Will Bradley, pulling down bundles of loot as one of the busiest studio sidemen in town, returned to active band leading last week at the Paramount Theater. He worked on a bill which starred Billy Eckstine and featured Fran Warren.

Bradley was a last minute replacement for Charlie Barnet, originally scheduled for the date but later cancelled to pave way for the latter's honeymoon with nitery singer, Betty Reilly.

Bradley is remembered as half of the band which also featured Ray McKinley in the early 40s; the Bradley-McKinley crew was the outfit that made hay while the boogie woogie flowed from Freddie Slack's left hand.

## Eckstine To Have Own Club In H'wd

Los Angeles—Billy Eckstine and Harry Steinman, Fran Warren's boniface husband, are partners in a new nitery venture here which opens May 7 with B himself as the attraction for the first three weeks.

The club, which will be called the Copacabana, is on the strip, between the Mocambo and Ciro's.

There will be two rooms; one which will house the Dave Brubeck quartet, returned from its eastern trip, the second to have a quartet headed by Dave Barbour.

## Lily Ann, Belafonte Signed By RCA Victor

New York—Thrush Lily Ann Carol and folk singer Harry Belafonte were signed to term recording contracts by RCA Victor.

The canary, remembered for a lengthy stint with Louis Prima's band, made her first sides with the firm with Hugo Winterhalter conducting.

Belafonte is the lad who missed out as a crooner to come back resoundingly as a folk balladeer.

## EDITORIAL

## Pointing With Pride

A disturbing tendency to belittle the new and modern in music and worship the ancient—to scoff at youth and hold to Socratic standards on the basis of past achievement—is still very much in evidence in the contemporary scheme of things. But it must be combatted and condemned, defied and defeated if the art and industry of music are to advance.

We, representing a new era at *Down Beat*, are dedicating ourselves to this objective. Yes, we said "new era." With new management at the baton, new editorial personnel on the podium, new themes composed for our audience—this has become an exciting moment in the history of *Down Beat*.

Here's what's happening:

As you may have read in the last issue, we have moved our editorial headquarters to New York City, acknowledged music industry mecca of the world. This move has brought us into closer, first-hand contact with the key elements and persons in our business.

Operating out of New York City, a new editor-in-chief, Hal Webman, who knows as much as any one about the world of music in its every phase, will navigate an expanded editorial course. Associated with him will be Leonard Feather, whose work in the field has given him thorough experience with music and the men who make it. In Chicago, Jack Tracy will insure that the *Down Beat* baton waves magically in the mid-

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# 'Kay Starr Stole My Style!' Fumes A Not-So-Sunny Gale

New York—"Kay Starr stole my style!"

This is the lament of Sunny Gale, the little blonde ex-Hal McIntyre vocalist who made her record debut last Dec. 17, when she waxed *Wheel of Fortune* with Eddie Wilcox's orchestra, and who has lived to see record, song and self all catapulted into the No. 1 slot across the 48 states, Alaska, Hawaii and Canada.

Although her own record, of the Benny Benjamin-George Weiss hit, on Derby, is said to have sold half a million, Sunny feels that a juicy bite was taken out of her segment of the wheel when Kay Starr cut an allegedly flagrant imitation of the hit for Capitol.

## Sunny Has Ulcers

"There are 23 records on the song now," says Sunny, "but this is the only one I really resent. It's not even in her key; she sang it in A Flat just to sound exactly like my record, and altered her style too."

"Even the band arrangement is almost identical—a real steal. I turned on the radio last night and heard the Kay Starr record three times. Why not mine? You can also say that Sunny has ulcers from the whole situation."

Sunny added that she would be flattered if she weren't so angry. "I guess she thought I'd just get lost in the shuffle, being on a small label. Personally, I'd never do a thing like that to anyone. And the funny thing is I used to be crazy about Kay—to me she was the greatest."

## Talk Lawsuit

A lawsuit for infringement was being talked about recently, though the degree to which an arrangement can be copyrighted has always been a moot point. Sunny's husband, Jerry Field, a former Krupa and Elliot Lawrence tenor, claims he "dictated" the arrangement to Wilcox (a statement Wilcox roundly denies) and Wilcox assured him it would never sell.

The Gale-Wilcox alliance was accidental. Sunny had just signed with Derby, and Wilcox had a date coming up, so she was inserted for two sides, and has since cut two more with him.

Wilcox now has a band making the rounds, with Burnetta Evans doing her impression of the original. And Sunny, doing very nicely as a single for MCA, is on a theatre tour in a package with Nat Cole, currently at the Earle in her home town, Philadelphia.

## So Where's Johnny?

Big as the record has been for both of them, Derby A & R man Phil Rose says that many customers have bought the Capitol record thinking they were buying the original, a very costly misunderstanding for Derby, Wilcox and Gale.

But if Sunny thinks she has any kick coming, she should consider the case of Johnny Hartman. There's a cat that had a Victor record of *Wheel of Fortune* on sale in September, 1951—but nobody ever knew it!



Kay Starr

## Big Names For Carnegie Bash

New York—Billy Eckstine, Nat Cole, Milton Berle, Dinah Washington, Lionel Hampton, the Dominoes, Clara Ward, Louis Jordan, Dud Bascombe, Lynn Field, Debbie Andrews, Larry Darnell, the Five Keys, Eddie Heywood and the Arkansas State Collegians are being advertised for the concert to be held Saturday midnight, April 19, at Carnegie Hall for the Pittsburgh Courier Charities Fund.

Ed Sullivan, Willie Bryant, Fred Robbins and Ralph Cooper are set as masters of ceremonies.

## Down Beat Predicts:

# Krupa 3 Will Be Biggest Jazz Attraction In Years

By JACK TRACY

Chicago—If the weekend they played at the Silhouette here before going to Honolulu is any yardstick, the Gene Krupa trio is going to be the biggest money-maker jazz has seen in many, many years.

The booking into the far north-side club was a fast one and received very little advance publicity. Yet the spot was jammed from opening until closing each of the three nights and for the Sunday afternoon session, a previously unheard-of situation.

The trio, incidentally, got \$2,250 for the three days, with current asking price for the group \$3,500 a week. That's for three jazzmen, mind you, and the group has just organized.

## Break It Up

As expected, the guys broke it up. Every tune is a little production, with the three playing a lot of I'll-follow-you licks, Gene flashing his teeth and sweating in fine fashion, and Charlie jumping on both tenor and baritone.

They do all the things identified with the trio via records and with Gene's band (*Stomping at the Savoy*, *Body and Soul*, *Dark Eyes*, etc.) and have added other sturdy, time-tested evergreens like *Perdido*, *Stardust*, and *St. Louis Blues*.

Teddy Napoleon's on piano, of course, and despite an almost completely out-of-tune instrument, swung well and contributed a major share to the goings-on.

The group isn't by any means going to fracture the avant-garde, but the boxoffice power of

its members and the mass appeal of its frenetic outpourings are probably going to necessitate the hiring of another fulltime employee—to count the money.

## TV May Flatten 16-Year Benny, Harris Harmony

Hollywood—Summer hiatus of the Jack Benny CBS show, which starts with broadcast of May 28, is expected to end the 16-year association of Benny and Phil Harris.

CBS contract for Benny (the network owns the package) said the parting was "very probable" and was based solely on the fact that Harris' commitments prevented him from doubling from radio into TV with Benny.

Bob Crosby is mentioned as the most likely successor.

DID YOU KNOW that TV favorite Sid Caesar was a professional musician, still occasionally plays



## SONGS FOR SALE

♦♦ Starring ♦♦

## STEVE ALLEN

The handwriting was a shaky, childish scrawl; the stationery was dime store, blue-lined stock, and the message pathetic.

"Dear Mr. Allen," it said, "Please see that somebody publishes the enclosed song because since my husband died, Mary Ellen (that's my daughter) and I have been in straitened circumstances due to a lack of money. The song is a pretty waltz called, *My Waltz With You*, and you can have half the profits if you will help us out on your TV show."

The song, it developed, was not a waltz; its lyrics didn't rhyme in two or three crucial spots, and whoever had put the composition to paper had exhibited a fine disregard for the mechanics of musical structure. Its composer, if she enjoys the best possible luck, will, upon receiving the number by return mail, tuck it away in the family scrapbook and forget about it completely. Experience has shown, however, that she is more likely to go on for years submitting the song to other performers, encountering repeated heartbreak, and eventually falling prey to some unscrupulous operator who advertises: "Songs wanted. We guarantee to publish your compositions."

## Let's Face The Facts

What ray of hope is then held out to the amateur song writer? A very dim one indeed.

This is a fact: Your chances of being struck by lightning are actually greater than your chances of writing a hit song. The music public can get avidly interested in only a hundred or so songs per year, but there are probably a million Americans capable of turning out a passable ditty. Add to that the fact that people like Cole Porter, Irving Berlin, Frank Loesser and Hoagy Carmichael go right on producing, so you can see what the newcomer is up against.

Why do amateurs keep trying in spite of the odds? Some desire fame; others riches, and a certain number are content to keep producing material whether or not the market accepts it. Fame? The man on the street can name only six or seven of the nation's top composers. As for money—well, let me tell you my own story.

## Jackpot Not So Hot

My first success was a thing called "An Old Piano Plays The Blues." It was recorded by Nat "King" Cole, Hoagy Carmichael and Dick Pierce and his orchestra. The number was launched in a cloud of smoke and plugged vigorously for weeks. I finally made a little over a thousand dollars on it.

My next effort, "Cotton Candy and a Toy Balloon" was recorded by Dinah Shore, and the publisher worked like a demon to make it a hit. The number netted me about six hundred dollars.

One song, "Let's Go to Church Next Sunday Morning," did click. It hit the jackpot for something over five thousand dollars, but the grand total is still a long way from the fabulous sums that amateurs dream of making. However, if you're still determined that you have what it takes to make the grade, here are some suggestions.

## How To Do It

Don't get too excited about your first song. The tenth or twentieth number you write is more apt to be your best. Don't submit just a title, a lyric or a melody to a publisher. Submit only completed numbers, with the copywork neatly done. If you don't know how to put music on paper, hire someone who does. This costs about five dollars a page.

Publishers currently are more interested in novelties than ballads. Don't bother sending material to disc-jockeys, movie stars, agents or producers. These people do not perform, record or publish music. Send your songs to publishers and vocalists.

Beware of song sharks who make sky-high promises. Some firms which plant "Song Poems Wanted" ads are legitimate, but most want only your money. The reputable firms pay you—you don't pay them. You can obtain the addresses of reliable publishers from the sheet-music of the popular songs.

Every week, on our "Songs for Sale" program, we introduce the works of amateur writers over a coast-to-coast hook-up. We're doing all we can to discover hidden talent, but every tyro who appears on the show receives this advice and encouragement: "This may be your big break, but don't depend on it. We wish you luck. America will always need song-writers."

—Steve Allen

## Sarah Gets Her Plaque



New York—One of Hal Webman's first official functions after taking over as editor-in-chief of Down Beat was to present Sarah Vaughan with her plaque for winning the '51 Beat poll. Presentation was made on Robert Q. Lewis *Waxworks* show on the CBS net. Sassy was singing of Birdland at the time.

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# Stay On The Ball, Don't Ball, Says Disc Executive To Aspiring Studio Musicians

(Ed. Note: A couple of weeks ago we asked Dave Cavanaugh, Eastern recording executive for Capitol Records, to put down on paper some of his thoughts on how to advise aspiring young musicians to get into the recording field. Possibly smitten by bashfulness at the thought of facing a reading audience instead of a listening audience for the first time, he neatly channeled his idea into the shape of an open letter to a mythical relative.)

By DAVE CAVANAUGH

Dear Buster:

Nice to hear from you after all these years. I was pleasantly surprised to hear that your kid brother had joined the musicians' union and now aspires to become a radio and recording musician. I want to wish him all the luck in the world; because although talent is still a prime requisite, a little luck comes in handy when it comes to cracking the closely knit circle of the top musicians.

At the risk of sounding smug, I would like to offer Junior a few suggestions that he may find useful in furthering his career. Of greatest importance, is his being ready for opportunity when it comes. If he fails on his first chance it may be some time before he gets another one. If he flubs it on his second chance, it is rather doubtful he will get another trial.

## Select Group

As you probably know, record companies are sometimes criticized because a small select group of musicians does the majority of recording. I personally like to see new fellows get a chance to make it; but let's face it, if you have a Lou Stein on piano, a Chris Griffin on trumpet, or a Will Bradley on trombone, the part is going to be played correctly the first time through, and a minimum amount of time is consumed in rehearsing the band.

It is harder now than it used to be to get experience playing all the various kinds of music Junior's likely to be confronted with on a radio show or on a record date, but please make sure Junior in some way or other gets this experience. It's really important. You have to have a certain amount of concert experience along with dance band experience. I happen to think that dance band training should be varied. (You even can learn things on a "Mickey" band.)

## Mental Attitude

Too much accent can't be placed on Junior's mental attitude. Along with being competent instrumentalists, the majority of musicians that I have come in contact with on record dates, etc., are congenial and cooperative. Certainly a great musical talent such as Hymie Shertzer doesn't have to polish apples for anyone. Yet I've always found Hymie good natured and extremely cooperative. There is an awful lot of nervous tension in this kind of work. If everyone concerned shows up in a good frame of mind, the work is much more enjoyable. For a few years, a lot of the younger guys had that ultra "cool" approach, but I believe that era has ended. Certainly that blasé attitude never impressed anyone but a few "cult" worshippers.

## Be Half-Safe

You probably think I've turned into a complete square since the last time you saw me, but I have to suggest you caution Junior in regard to personal deportment. What I'm trying to say is, there is no need for Junior to be a square, but, on the other hand, he shouldn't let his personal life interfere with his business. If he



Dave Cavanaugh, Jerry Shand

is inclined to be a "ball" guy, he should learn to practise moderation. There are three things that it would be wise to leave home in the apartment, namely, a "chick," a "jug" and a hangover. That horn feels pretty awkward in your hands at a 10 a.m. rehearsal if you have been pitching a ball all night. Furthermore, that impatient character who's conducting may be hungover himself and is likely to have little sympathy.

## Practice

Junior would be smart to study continually with teachers, and as you probably know, this means that you have to spend a lot of time practising. (If you don't, you're wasting the loot!) It's true that he will meet more conductors and contractors on the golf course or in a bar than he will in a practise studio but his ability to shoot in the low 80s means nothing if his intonation is bad. Study and practise give you a lot of confidence, and brother, you need this as much as you need your horn. It's my belief that it's a good idea to study some theory and harmony even if you don't have any ideas of ever becoming an arranger. If you're short on money you can get books from the Public Library and study on your own. If nothing else, this will help you to appreciate such arrangers as Hugo Winterhalter, Nelson Riddle, Sid Feller, etc.

I could offer more suggestions to Junior, but he probably will want to find it all out the hard way. The majority of guys do, and for all I know it may be better that way.

In closing this letter I ask you one favor. Please impress upon Junior that being a musician is a profession and not a trade; therefore, he should think, dress, and act like a gentleman. If he acts like a bum he indirectly louses up the rest of the profession.

Best regards,  
Dave Cavanaugh

## Damone Slices With AFM O.K.

Chicago—As a result of special arrangements made with Local 10, Vic Damone will soon slice six sides for Mercury in Belgium and the backgrounds will be furnished in Chicago, probably by Ralph Marterie's orchestra.

Damone has not made any records since he went to Europe in the occupation Army six months ago, and the AFM board acknowledged his as a "hardship" case, justifying its relaxation of the rule against separate tracking of vocals.

Latest reports state that Vic may not be back in the U.S. until next fall.

## The Coolest

New York—Then there were the two boppers who were being married by their own hip justice of the peace. Following is a verbatim account of the ceremony:

Justice Of Peace: "Do you dig this cat?"

Bride: "The most."

Justice Of Peace: "Do you dig this chick?"

Bridegroom: "She's the craziest, man."

Justice Of Peace: "All right, make it!"

## Peggy Moves To Decca From Cap

New York—After nine years with Capitol Records, Peggy Lee has switched to the Decca label. She signed a three-year deal with the Decca firm.

Thurs already has made her first slicings with Gordon Jenkins providing the orchestral support. First tunes were a pair of promising current pops, *Be Anything* and *Forgive Me*.

## Woody, Dinah, Mills' To Tour

New York—Woody Herman's orchestra, Dinah Washington, the Mills Brothers, Tommy Edwards and two other acts have been lined up for a joint concert tour.

Produced by Abe Turchen, Woody's personal manager, the combine plays its first date May 18 in Washington, D. C., and will follow this with at least eight more dates in the East.

Woody is currently playing his first Manhattan location with his present band at the Statler Hotel.

## Powell Writing For Documentary Movie

New York—Mel Powell, after a long absence from the New York music scene, returned recently to write the score for *Lonely Night*, a documentary movie on psychiatry.

Benny Goodman and other name musicians recorded the sound track with Mel, along with the New Music Quartet.

## Strictly Ad Lib

### NEW YORK

Perry Como will play at least two theater dates this summer. Bookings have not yet been completed, but it is expected that one of them will be in Chicago. Perry still has an obligation of several years standing to the Paramount Theater here and may also take care of that commitment. He goes off his TV show for the summer vacation in three weeks. His summer successor currently is being lined up, with Patti Page the likeliest contender. . . . Goldie Goldmark is in the throes of re-establishing himself in town after serving many years on the Coast as a top ranking song man. His new chore is as general professional manager of Sheldon Music, the Broadcast Music Inc. licensed music publishing house operated by Moe Gale.

Duke Ellington's been busily recording a series of originals dedicated to deejays. First in the series was "Jam With Sam," for spinner Sam Evans of Chicago. Second also is dedicated to a Windy City operative, Al Benson; it's called "Bensonality" and should be hitting the market about now. . . . Billy Eckstine and wife, June, have reconciled. . . . Columbia Records once again is putting on the market its seven-inch 33 rpm disc for the firm's pop-type etchings. . . . Irv Townsend, who rejoined Columbia Records a few months ago, has been upped to head the firm's advertising-promotion activities. Al Earl, who he replaced, was moved to directorship of consumer research.

Herb Kessler has severed his managerial ties with The Three Suns to place full concentration on the Four Aces, also his property. . . . Jean Sablon was signed to a term recording contract by Capitol. . . . Irving Deutsch replaced Charlie Ross as professional manager of J. J. Robbins music publishing firm. Ross took over a similar post for the Ed Kassner music houses. Robbins and Kassner are partners. . . . Clark Dennis sliced some discs with Gordon Jenkins for Decca. . . . Liberace, the cafe society keyboard stylist, has been signed to a term recording paper by Columbia. . . . Academy Award-winning movie background composer joined Max Steiner on the talent roster of Capitol Records.

Martin Block now turning columnist, reviewing discs for *Redbook* in place of George Frazier. . . . Gene Di Novi, former BG and Peggy Lee pianist, is teaching modern piano and arranging in his own Brooklyn studio. . . . Ex-heavyweight champ Ezzard Charles, a dilettante bass player, swears he'll enter the music biz seriously after regaining (he says) his crown in a fight with Jersey Joe Walcott next June. . . . Kai Winding quit the pit band at *Pal Joey* to resume free-lancing. . . . Comedian Jackie Gleason signed with the AFM to start his own record company.

Jeri Southern was teamed with Victor Young on her last Decca recording date. . . . Coral Records opened two self-owned branches for distribution of its product in New York and Chicago. This is a departure for the Decca-owned platters, which originally was designed as a label with independent distribution. . . . Ray McKinley has been signed by Columbia Records' Mitch Miller to do some vocalizing in collaboration with Mitch, for the latter's own recording efforts. . . . Woody Herman contributed an alto solo to Dave Rose's just-released MGM etching of *Harlem Nocturne*. . . . Song plugger-turned-crooner Danny Winchell has been signed by the MGM label and already has cut his first platters.

Ted Fio Rito signed with Joe Glaser's Associated Booking Corp. . . . Arnett Cobb, with his band, will be headin' for home, for the first time in seven years, when he embarks shortly on a southwestern tour, hitting Houston May

28. . . . Eddie South due in Manhattan this week to open at Monte Proser's La Vie En Rose. . . . Sam Donahue headed a group that cut a date with singer Nudie Williams for Wheeler Records. Bill Doggett and drummer Kelly Martin were also on hand. . . . Cootie Williams at the Savoy Ballroom for two weeks. . . . Mel Torme's afternoon TV show cut again, now only once a week. . . . James Moody playing numerous college dates with his combo. . . . Stan Getz, after a long absence, returned to Birdland with Horace Silver, Jimmy Raney, Tiny Kahn and Charlie Mingus.

### CHICAGO

Last time Johnnie Ray worked here he was an unknown and unnoticed intermission pianist-vocalist at the Capitol. On May 2, he opens for two weeks at the Oriental theater amidst considerable hoopla and pomp. Line forms to the right. . . . Stan Kenton plays a one-niter at the—hold your hats—Aragon on April 28, shortly after closing at the Blue Note. It's the first in what will probably be a series of jump band one-niters. . . . Ralph Marterie signed unknown Nancy Thomas for the vocal spot with his band.

The Blue Note is booked solidly for the next couple of months. Sarah Vaughan opened April 18, with the Jackie Davis trio; Dinah Washington and Muggsy Spanier's band come in May 2. Georgie Auld, back in the music-prveying business, drops in on May 16, as does Anita O'Day, aided by the Roy Kral trio. Organist Wild Bill Davis' trio and trumpeter Wild Bill Davidson's Dixie cats follow on the 30th.

Art Hodes' combo went into the Silhouette after the Krupa three left, will be followed by Herbie Fields, who'll stay until it's time for his April 30 Paramount theater stand in New York. . . . Buddy Moreno still doing a nightly five-minute show on WBBM in which he sings a song and gives the weather report. . . . London and MGM distributor Jimmy Martin had a critical eye operation April, will be bedded for several weeks.

Ike Carpenter band held over indefinitely at the Glass Hat of the Congress hotel. . . . Clyde McCoy reorganizes on April 18 and takes off on a string of one-niters. His *Sugar Blues Boogie* and *Hell's Bells* Capitol sides stirred up the interest. . . . Louis Jordan will play a one-niter at the Pershing ballroom on May 25 with his small combo.

Trombonist Cy Touff now leading a trio (Red Lionberg, drums, and Eddie Baker, piano) at the Spottite, on Broadway near Belmont. Three of the very best local modernists. . . . Leo Pieper, currently at the Trianon, will be followed by Ray Pearl on May 13 for a seven-week booking. Pearl rapidly becoming one of the area's top bands, with location dates at top dance spots increasing. . . . Buddy DeFranco did nine days at the Preview with his great quartet, then moved to the Capital for another 10 days.

Stan Freburg's record of *Try* has been banned by several local radio stations. . . . The Tatum-Garner-Lewis and Johnson Piano Parade package plays the Civic Opera House on April 20. . . . Floyd Bean back in his old piano chair in the Muggsy Spanier crew.

Jeri Southern opens at NYC's Capitol theater on April 30. Does two weeks. On June 11 she moves to the El Rancho Vegas in Las Vegas. . . . The deejay Jim Lounsbury are expecting another baby. . . . Lorry Raine's freelance cutting of *My Love Left Town* causing a lot of trade talk, with a couple of majors dickering for the master. Denny Farnon's arrangement tops.

(Turn to Page 19)

## Dizzy Dizzy—Or Is He?

London—Reports reaching here from the Continent state that Dizzy Gillespie has been amazing his audiences in more ways than one.

At two Dutch concerts in Scheveningen and Amsterdam, Dizzy looked at his watch and walked offstage, ending the show in mid-number. He had been told by the promoters to play a specified number of minutes, felt that this arrangement was ridiculous and chose this way of showing his opinion.

Diz was also present at a cocktail party staged by Charles Delaunay aboard a Seine riverboat hailing the Paris Jazz Fair. Others present were Sidney Bechet, Don Byas and Jack Dieval.

Gillespie is due back in New York today (April 18) and is scheduled for an April 20 opening at the Colonial Inn in Toronto.

# All Is Not Gold That Reaches Reissue Lists

By ROBERT D. DARRELL

What with cut-price wars, floods of European tapes, and the usual miscellaneous headaches—you can't blame the big brains of the classic disc business for lapsing into Proustian "remembrance of things past." But if evoking the ghosts of years back has its fascination, living with the spooks themselves may not be all fun.

It could be that the big outfits, whose family vaults are well-packed with old masters, are (like some film companies) spending more time and attention on their re-releases than in making really exciting up-to-date productions. I won't argue that prickly point, but I'd like to chew over one question that's more immediately pressing to you, the individual LP-buyer.

What percentage of your disc budget should be earmarked for "re-releases"? Treasure-hunting is tempting sport and sometimes richly rewarding, but it can be more expensive than it's worth if you get stung too often paying out banknotes for gold-bricks.

## Sentimental Traps

Now, re-issues are genuinely valuable to old-time phonophiles who are anxious to replace worn or missing 78's of favorite recordings with nicely cleaned-up, less noisy, uninterrupted LP versions. It's like greeting an old friend back from a successful rest cure. You know by long familiarity that the music and performance are up your alley. All you have to know is that the old favorite has been given a good transfer job—and as a rule it gets just that.

But what's usually forgotten is that the situation may be different for youngsters and recent disc converts. It's easy for the latter to accept collector and/or critic rapture over many revivals as gospel rather than realize that often it represents only an expression of nostalgic sentiment. If you didn't know the originals—and at the time when they were really the last word—there's a fair chance that yesterday's masterpieces may fire you today about as much as faded valentines and snapshots in grandma's scrapbook.

## Caruso's Bawls

The bigness of the name isn't enough in itself. If Caruso once laid you in the aisles, you'll want to re-live old times in such re-issued "important performances" as RCA Victor's LCT1034 (*Caruso in Opera and Song*) or LCT1037 (*Famous Duets*), LCT1039 (*Stars of the Golden Age*), etc. But it could be that the one-and-only original Golden Throat may strike you, as it does me, as a producer of bull bawls, better suited for a hog-calling contest than musical enjoyment.

On the other hand, if you're one of the few who can take Toscanini or leave him alone, even you may well relish his Beethoven "*Pastorale*" Symphony (RCA Victor LCT1042) as better than anything he's done lately. For in those days he could relax a bit and gained, moreover, by some attractive British recording warmth, instead of the glacial chill of NBC's Studio 8H acoustics.

## Attractive Re-Issues

I'd say, too, that you'll be taking better than an even chance in trying out Madeleine Grey's *Songs of the Auvergne* and Bidu Sayao's *Bachianas Brasileiras No. 5* (Columbia ML4459 & AL3), for both these ladies sing these extraordinary pieces—in the words of the immortal Belle Baker—"like no one else can." And certainly you can't go far wrong with Camille in the Dvorak "*Cello Concerto*," Landowska in a Haydn Harpsichord and Mozart Piano ("*Coronation*" Concerto), or Rachmaninoff in Schumann's *Carnaval* (RCA Victor LCT1026, LCT1029, and LCT1021).

For most of the rest, it's all a question of individual (natural or acquired) tastes. Maybe you'll appreciate Aksel Schiotz's interpretative refinement in Schubert's *Schoene Mullerin Lieder-cycle* (RCA Victor LCT1048)! But, then again, your real dish (heaven help you!) may be the Grace Moore (Decca DL9593) or Jeanette MacDonald and Nelson Eddy (RCA Victor LCT16) resurrected from the dear early Vitaphone days.

You pays your money and you takes your choice! All I'm driving at is that you should make your choice and not let some ad-copy writer or any reviewer (including me) make it for you. Disc revivals can be wonderful, but *tímelo Damaos et dona ferentes, caveat emptor*, and watch your step crossing the street of dreams!

## Weingartner Memorial Release

Perhaps the most justified of all current classic-revivals is the Felix Weingartner memorial series of Beethoven and Brahms symphonies (complete). Certainly it is the one most needed for serious study purposes—especially by every established as well as would-be conductor. It's a sound textbook in symphonic interpretation, a Bible that glows with illuminated musicianship. (Columbia ML4501/7 and SL165, Beethoven; and ML4510/3, Brahms).

The individual works vary a good deal in technical quality. This, because the Beethoven *Pastorale* dates back to 1927 (or earlier in England) while the *Eroica*, 8th and 9th were done with excessive reverberation in Vienna. And the better mid-and-late 30's recordings tend to sound a bit dead and tubby today!

But the dubbing experts have really done themselves proud in the over-all transfer job and it's amazing how Weingartner's readings have actually grown in stature over the years. What seemed eminently sane, lucid, and reserved at the time of original release, now seems (perhaps by contrast with other interpretations) almost ideal.

The fact remains that nobody yet has done more satisfactory versions of the Beethoven 1st, 8th and 9th. Those are my first choices in the series, but there's a lot to enjoy—and to learn—in every one of these amazingly vital works. They're milestones in symphonic history... and in the personal experience of countless listeners. Not knowing them is to have something missing from your musical life!

## Fifty Million Tosca-Ninnies

Toscanini's *La Boheme*, an NBC broadcast sensation in 1946, now seems slated for a *bis* of public and critical hosannahs due to the current, belated LP transfers from the six-year-old tapes. "Operatic-history-maker" is the mildest paean likely to greet it. And the Master Himself will share a few bows with solo-stars Peerce and Albanese—although the latter may be generally backhanded for "singing" way over their heads.

Can everybody be out of step in this bandwagon parade except this skeptical Johnny? Or am I congenitally anaesthetic to both Puccini and Toscanini, separately and collectively?

Pending a knee-tapping session with my psychiatrist, I have to pass. This super-*Boheme* leaves me cold for all its frenzy and bleeding-heart-

# CAPSULE CLASSIC COMMENTS

Current disc and album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performance and technical recording quality) are: \*\*\*\*\* Excellent, \*\*\*\* Very Good, \*\*\* Good, \*\* Fair, \* Poor.

## STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
BRAMHMS: 1st Symphony, C min. Philadelphia Orch.—Ormandy. COLUMBIA ML4477, 12".	**** Performance **** Recording	Latest of superb recent series (cf. Rachmaninoff 2nd & Berlioz Fantastique) in which glowing Philadelphia sonorities are captured in magnificently spacious, auditorium-presence recording. Ormandy takes the music's piety seriously—but then, so do most listeners.
DYORAK: "New World" Sym. #3. Chicago Sym.—Rafael Kubelik. MERCURY MG50002, 12".	**** Performance **** Recording	Czech-born Kubelik has the homespun, just-walks-tough lacking in most other-piece versions of the "Goin' Home" symphony. His schmalts is hearty and there's breeziness as well as sentimental warmth here, but the richly recorded orchestra playing misses sparkle and transparency.
BEETHOVEN: Piano Sonatas Pasthegus, 24 and 25; Waldstein and 28. Wilhelm Kempff. Polydor 12".	**** Performance **** Recording	First installments of Deutsche Gram.'s all-32 Beethoven series by the legendary Kempff, who wowed keyboard cognoscent years back with his Polydor waxing. Not flashy or obviously dramatic, his playing packs a deceptively solid punch and is ultra clean, lucid, and intelligent.
CHOPIN: 8 Polonaises. Artur Schnabel, piano. RCA VICTOR LM1205, 12" and LM152, 10".	**** Performance **** Recording	My only real squawk here is that this re-make of a '37 album didn't spread to include two early Fol. and Nos. 8/10. Or can't Schnabel learn any new repertoire these days? At least he avoids monkeyshines, plays what he does play as if he means it, with good fire if some heaviness.

## NEW DIRECTIONS

GERSHWIN: Cohan Overture. Andre Kostelanetz Orchestra. COLUMBIA ML4481, 12".	* Performance ** Recording	Who's kiddin', calling this a phone-first? Whiteman Decca'd it in 1939! Anyway, it's good to hear again: if G.G. was pretty slap-dash in this Caribbean travogue (once "Rumba"), it doesn't deserve its strange neglect. Unhappy, what it gets here is the full, frantic Kostel-Korose treatment, while the show-tune medley override is prime-prime Kostel-Korn.
RACHMANINOFF: 1st Symphony. Stockholm Radio Sym.—Jaques Rachmilovich. MERCURY MG10111, 12".	** Performance ** Recording	"Devilish discords for a music conservatory in Hell!", they told R. when his 1st sym. flopped in 1897. Mothballed while he lived, it's now revealed as the real, if junior, McCoy—with lushness and yearning, plus unsuspected hints of violence.
POULENC: Trio (trumpet, trombone, Fr. horns). Harry Glantz, Gordon Pullis, and Arthur Berv. STRADIVARI STR605, 12".	**** Performance **** Recording	NBC and Phil.-Sym. soloists in an ear-opening workout. Happy-go-lucky, gaudy but not neat music pieced from old coat-pocket scraps. But the Glantz trumpet at its top-notch best is the real show here. Override is Saint-Saens' lavender-and-old-lace drawing-room Septet.
COWELL: Piano Music (20 pieces). Henry Cowell. CIRCLE S1-101, 12".	** Performance ** Recording	America's musical leprechaun in a field-day: elbowing the keyboard, scratching strings in the piano's innards, even lecturing on a bonus-7" annotation disc. The tonal legerdemain's mild fun, but the actual musical ideas are uneven, and there's much too much of muchness.

## RARE VINTAGES

BEETHOVEN: Serenade, Op. 25 and Trio, Op. 9. J. Baker, Auto: J. L. and H. Fuchs. DECCA DL9574, 12".	**** Performance **** Recording	Now a Chicagoan, Baker's still around on discs (Bach sonatas, etc.) and never fluting more graciously than in this tune-packed Serenade by a B. in kitchen mood. The all-string Trio's more serious, dramatic stuff—here a prime example of the Fuchs-families incomparable taste and skill.
HANDEL: Water Music (complete). Berlin Philharmonic Orch.—Fritz Lehmann. Fritz Lehmann. DECCA DL9594, 12".	**** Performance **** Recording	The key rating is 5 big gold stars for the music itself: red meat to stick to your ribs, rare brandy to set your blood bubbling... At first you may miss the big sonorities of Harry's short suite arrangement, but soon this clean-cut, vibrant exposition of the whole, incredibly varied score carries you along irresistibly. For me, this is a home-library "must"!
MOZART: 6 "Haydn" Quartets, Nos. 14/9. Roth Qt. (Roth, Anst. Harsanyi and Starker). MERCURY MGLB, 3-12" alb.	** Performance ** Recording	Heart of the 4-strings repertory and tops for Mozart (or anyone else!) especially Nos. 15, 17 ("Hunt"), and 19 ("Dissonant") qts. A welcome firm unit-set, with the reformed Roths sweet and brisk to order, but also some first-fiddle milk-hogging, and not enough genuine Mozartian dramatic guts.
VIVALDI: 4 Concertos & 18th Century Miscellaneous. Virtuosi di Roma—Renato Fausto. DECCA DL9575 and 9572.	*** Performance *** Recording	Museum displays by Italian curators who've set outlists all a-twitter (become strings and harpsichord usually are played so much worse?). The "virtuosi" are deft enough, actually... the music's delicious if you have a taste for it... but everything's just too elegant and remote.

# Benny's Mozart Cuts Regie Kell's Brahms

The golden-ear crowd was at best polite when Goodman first dared tackle big-time Mozart with the Clarinet Quintet back in '37, but it may give him a little less cold-shoulder for his bright new version with the American Art Quartet (Columbia ML4483, 12"). And while the self-appointed connoisseurs aren't quite as enthusiastic about Reginald Kell as when they knew him only on imported discs, they're still sure to grab the latter's Brahms Clarinet Trio (with Frank Miller, 'cello, and Horowitzski, piano) for their select library shelves (Decca DL7524, 10").

Yet the ironic thing is that Benny actually does a straighter job than Reggie. What lacks him, surprisingly enough, is just that straightforwardness—for he's so intent on doing justice to the letter of Mozart that he misses out in the flexibility of phrasing, buoyancy of melodic line, and delicate variety of tone-coloring, which are the quintessence of the Mozartian spirit. And neither he nor the over-tense string-four are helped out by the rather coarse, too high-level recording they're given here.

## Kell's Sleeping Pill

Kell and his partners are much defter and more translucently recorded, but where Goodman can't relax, the Kell group's relaxation approaches the soporific point. This Brahms is real-dreamy, chamber-pot-music and as played here, better than a barbiturate any white night. It also leaves me with a headache that only can be cured by a bracing shot of Mozart (even



Benny Goodman

Benny's) or by remembering an old story about Brahms' personal tastes. It seems he loved sardines—even to the point of lapping up whatever oil was left in the can. Anyway, this Kell-Brahms combination is too much of a greasy dose for me, although I don't doubt for a minute that the "echt" Brahmsians will spoon it up with genuine relish. —dar

in-hand delivery. I get more real kick out of two minutes of Handelian high spirits (see *Water Music* in capsule reviews) than two hours of Puccinian agonized soul-squirmings...

The Master moans in ecstasy most of the time he's pouring it out here and probably you will too. But in the fantastic event that I'm in a minority of more than one, don't say I didn't warn you that *Boheme* may be just a teensy bit short of the millenium. (RCA Victor LM6006, 2-12" with album and booklet.)

# Jazz, Classics Now In Harmony

(Jumped from Page 1)

phone Shop Encyclopedia, Bob has as wide a knowledge of classical records as any one in the country.

## Jazz Appreciation

In addition to being one of the pitifully few good critics in the business, he has always had an appreciation for the best in jazz. An Armstrong and Bix fan in 1927, when he edited the *Phonograph Monthly Review*, he was constantly on the lookout for new trends in jazz, and never let his preoccupation with classical discs close his eyes to the tremendous developments in improvised jazz. He knows the classical business from his experience as editor, critic, salesman, and retailer.

With the coming of LP, recordings of serious music are competing seriously for the first time in dollar volume with popular discs. But the gap between the appreciation of the two forms is narrowing to such a degree that it is no longer uncommon for record collections to be equally divided between classics and jazz. Since Darrell is a classical musician with a real understanding of jazz, his comments can be enjoyed by all *Down Beat's* readers.

Chicago—From an ad in the *Milwaukee Journal* on April 6:

**WOW! STOP! LOOK! READ!**  
Biggest May Ball and Music Battle of the 20th Century on Wednesday, May 28. Duke Ellington, King of Jazz, versus The Nation's Polka King, Frankie Yankovic!

It should be quite a ball.

# Classicadenzas

By ROBERT D. DARRELL

Like Jimmy Cannon, nobody asked me, but . . . It's the kitchen-ware boys who usually steal the show on records nowadays, at least for hi-fi fans with super phonos. See a big "woofertweeter" speaker system anywhere and the chances are it'll be ringing and thumping with the Varèse Ionisation (EMS), Strauss Also sprach Zarathustra (LONDON), or Haydn's "Military" Symphony (WESTMINSTER). . . Just for a change, how about switching to Tati Tati (COLUMBIA ML4480)? Conductor Werner Janssen and then-Masterworks-Director Dick Gilbert spent the best part of a day at Sol Goodman's pots-and-pans shop picking out the super-battery of fancy cymbals, triangles, and assorted hardware used in this symphonic novelty Chop-Sticks all dressed up in tonal sequins and bangles . . .

Wanna flabbergast the jazz archeologists who exult in "unique" collections of rare, early hot masters? Snoot their primitive blues and rags by nonchalantly spinning some torrid 13th-century numbers! You think I'm kidding? Listen to Nos. 10, 16, and especially 20 on B side of EMS-201 and discover that the Middle-Age boys weren't all monks when it came to knocking out a couple of hot choruses for recorders, lutes, drums, and triangle . . . The rest of this Elaine Music Shop musicological specialty is pretty plaintive mediaeval moaning-low, but the dance hits must have had the old castles jumping . . .

If you've a yen for odd instrumental combos, your disc library's bare without a special Villa-Lobos shelf . . . The Brazilian's one of the few nowadays who can deliver on some old-time composers' boasted ability to set a laundry-list to music . . . You probably know his haunting Bachianas Brasileiras No. 5 (voice and eight 'cellos), but you may have missed No. 1 in this series, for eight 'cellos alone (CAPITOL PB147), and No. 2 (CAPITOL LB043), which is a narrow-gauge cousin of Honegger's Pacific 231 and Ellington's Daybreak Express. The former disc also presents a gang of west-coast players in the Choros No. 4 for 3 horns and trombone, and Choros No. 7 for flute, oboe, clarinet, bassoon, sax violin, 'cello, and tam-tam . . .

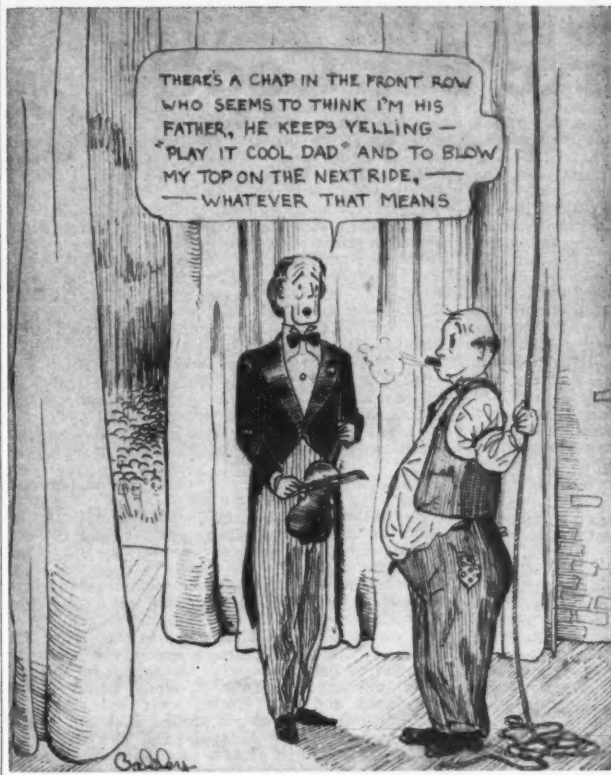
Did you ever wonder what a classic-record reviewer likes to listen to on his own time? Or if there isn't one piece of music for which he hasn't got all the answers? . . . For me, either query points to the six-part Ricercare (fuge to you) from Bach's Musical Offering to Frederick the Great. Speaking conservatively, this work's got more musical drama, ideas, and feeling to the square inch than anything lacking the signature of the Archangel Gabriel. Long on 78's only, it's now available on two good LP's: arr. for wood-winds and strings on WESTMINSTER WL5070 and for strings alone on LONDON LLP526. And take it from me, you can listen to either or both of these for the rest of your life and you'll still be hearing something new and incomparably exciting every time! . . .

In case you've been wondering what makes hi-fi fans tick, or just how to go about assembling a low-cost, high-quality home phono-radio system . . . you'll get your answers by laying 4 1/2 bucks on the line for Make Music Live, pub. by McBride . . . Authors are Irving Greene, chief of Sun Radio's Sound Dept.; James R. Radcliffe, furniture designer; and Robert Scharff, a "how-to-about-the-house" expert. Among them, they supply easy-to-read dope on pickups, amplifiers, and speakers . . . how to dress and set up audio equipment in your living room without driving your wife out . . . and, if your set won't play, what to do until the serviceman comes . . . Lots of pictures, a few graphs, and a primer-glossary of audio terms from "A.C." and "Baffle" to "Woofers" and "Wow" . . . Disc-jockeys, professional and amateur, please note!

## Judy Lynn To Coral

New York—Judy Lynn, most recently the ingenue in "Top Banana," has been signed to a term recording contract by Coral Records.

Thrush is a former Louis Prima canary and is remembered as one of the most successful niter production singers hereabouts for her couple of seasons at Bill Miller's Riviera a few years ago.



## 47,767 Merger Snags Eliminated, Says Carter

Hollywood—Benny Carter, chairman of the committee of Local 767 (AFM colored branch) negotiating with the board of directors of Local 47 (white) to bring about the amalgamation of the two locals into one, states that contrary to some misleading reports, the project has not bogged down and is making progress.

"The Local 47 board members have been not only friendly but completely cooperative," Carter told Down Beat. "We are in com-

plete agreement on the principles involved and only the details remain to be worked out. Some of these details are admittedly complicated and there are certain problems, legal and financial to solve. But they will be solved."

**Initiation Fees**  
One of the chief issues to be settled concerns the difference between initiation fee of the colored local (\$25) and the white (\$100). Members of the Negro group do not feel that they should be expected to join Local 47 on the same terms (and under the same restrictions) as new or transfer members.

As one member of the Carter committee put it:  
"We're not like musicians entering the Local 47 jurisdiction, which coincides geographically with that of Local 767, in search of jobs from which we might displace Local 47 men. Those of us who are working will stay right on the jobs we are on. Those who aren't will have to compete for jobs on the same basis as before."

**Death Benefits**  
"The main thing is to eliminate this principle of segregation. It is detrimental to the welfare of all unions."

Among the many difficulties to be ironed out in merging the two union groups is finding an equitable arrangement regarding death benefits. Local 47 pays a \$1,000 benefit; Local 767's is only \$400, though the dues are now approximately the same. (\$17 per year for Local 47).

In addition to the conferences between the official representatives of the two unions there have been numerous informal meetings of members of both unions in the interests of the amalgamation.

Hollywood—Bob Hennon, administration-backed candidate for the position of Local 47, AFM, financial secretary, won handily over his two opponents in a union election held to pick a successor to the late Alex Meyer, who died Feb. 22.

## Still And McHugh Are Elected To Hwd.ASCAP Board

Hollywood—West Coast branch of ASCAP, which functions as liaison with motion picture, radio and TV interests here, has elected two new members to the six-man committee which serves as its board of directors.

New committeemen are Jimmy McHugh, veteran writer of hit songs (*I Can't Give You Anything But Love, Sunny Side of the Street*, et al), and William Grant Still, one of America's leading Negro composers. Still succeeded Louis Gruenberg.

Incumbents re-elected were L. Wolfe Gilbert, Leo Robin, Johnny Green and Harry Warren. A chairman is yet to be elected.

## Vote On Civic Music Tax Is A New Thing

Portland, Oregon—On May 16 this city's voters will have their first crack at an unprecedented municipal tax levy which, if passed, could become a model for many U.S. cities of like size. On that date—primary election day—Portlanders will decide whether to place on the November ballot a measure which would levy an additional 15/100 mill property tax annually to support various civic music groups.

It's estimated that the measure would cost each Portland home owner 25 cents a year in additional taxes, and would provide about \$82,000 yearly for the Portland symphony, junior symphony, summer band, and other groups. Local 99 and the symphony society are starting a strong pro-music campaign, which, in itself, will cost about \$15,000. Only opposition thus far is from persons who refused to sign petitions to get the measure on the primary ballot, claiming it would mean "welfare state" music.

## Columbia Repairs Lipatti's Brilliance

Last fall, Columbia came nearer re-burying the late Dinu Lipatti than memorializing him with a faultily-processed 10" LP of the Roumanian's Schumann *Piano Concerto*. It's taken a second transfer job to resuscitate the authentic echo of his incredible gifts and spirit.

The new version (now 12" and paired with the equally popular Grieg *Concerto*) at last gives most American ears a chance to hear what British connoisseurs have been raving about. The results should induce some of our bigger-name keyboard virtuosos to crawl back into their mahogany woodwork.

Lipatti sometimes sounds a bit too dewy-eyed to be true, for he has not only a house-bringing-down brilliance, but a romantic warmth and verve that befits music like this. Add Von Karajan's and Galliera's equally rich, glowing Philharmonic orch. accompaniments—solid British recording (circa 1949), well dubbed—and you've got all the makings of top-disc box office. (Columbia ML4525, 12").

**DID YOU KNOW** that the AFM files list a bass player named Rudy Viola, a pianist named Ray Viola, a guitarist named Al Viola, and a viola player named Victoria Shapiro?

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By John Hammond

# Concerto For Cootie

A couple of years ago, Benny Goodman and I were discussing the abilities of the trumpet players who had been members of his various bands. He said he had a favorite, and I immediately assumed it was either Harry James or Ziggy Elman.

"No," said Benny "you're way off. Cootie Williams was by far the most versatile man that ever played in the section. He was a fast reader, had the biggest tone and unlimited power. Nobody can play lead like Cootie, and his solos are great."

Cootie left Benny in 1942 to start the first of his many bands. Shortly thereafter, Adolph Busch, the conductor of chamber orchestras, was preparing for a series of Town Hall concerts presenting Bach's six Brandenburg Concertos. The 2nd Brandenburg has the most difficult trumpet part ever written, and Busch had been unable to find a symphonic player able to play it properly. In desperation he came to me, asking whether there was anybody in the jazz world capable of doing it, and I suggested Cootie, who was breaking in his new band at the Savoy Ballroom.

## Cootie Killed 'Em

It was necessary to find either a small F trumpet, or an even tinier archaic instrument, of which Benny Baker was the only possessor in New York. This was immediately borrowed, and Cootie came down to the apartment of Rudolph Serkin, the great pianist who is married to Busch's daughter, and read the part practically without a mistake. The two classical musicians were astonished and delighted, but they were unable to use Cootie for the concerts. It seemed that the difference in embouchures was so great that it might affect the solos on his nightly broadcasts from the Savoy! Bitterly disappointed, Busch had to substitute a clarinet for the trumpet, and Cootie was robbed of perhaps the greatest publicity break and musical experience of his career.

## Nine Long Years

Nine grueling years on the road have followed since this event, and Williams' unique talent is still unimpaired. But inept management and innumerable blunders have made his name all but unknown to the music fans of today. After his big band flopped, he had a succession of small combos, but sidemen like Eddie Vinson, Bob Merrill, and Willis Jackson continually stole the spotlight from the leader, and subsequently left to form their own groups.

At the present time, Cootie's band is playing in New York. When I heard them at Birdland the other night, my ears were assaulted by innumerable choruses from a wild, screaming, and thoroughly unmusical tenor sax man, and the bleatings of a so-called blues shouter. America's most naturally gifted trumpet player has been reduced to a minor attraction in a side-show, one of the real tragedies of the music business.

## Happy Ending

While we are on the subject of Birdland, how about a story with a far happier ending?

About five years ago, Louis Jordan was playing with his usual fine small band at Dixon's, on West 52nd Street. His pianist was a newcomer by the name of Bill Davis, and I soon found myself introduced to him.

Bearing the name Hammond has its disadvantages in the music business, since most people immediately assume that I am connected with the firm that manufactures my pet abomination, the Hammond organ. Bill was one of those under this false delusion, and

told me that he would appreciate any help I could give him in buying this instrument, since he felt that he could satisfy his arranging instincts more fully on the Hammond than as a pianist. I tried to dissuade him, but without success.

The following year I was in Chicago, and received a call from a small-time booking agent telling me of a jazz organist playing in a bar in the West Side's Polish section. His name, of course, was Bill Davis, and I travelled out expecting the worst. But what I heard was something which gave me the greatest rhythmic thrill I had received, since first hearing the Count Basie band in 1935 at the Reno Club in Kansas City.

## Sensational

Bill Davis was nothing short of sensational. His left foot was the counterpart of the old Basie rhythm section, and his hands produced sounds resembling the brass and reed sections of our greatest bands. I immediately signed him to a Mercury recording contract, found a New York spot for him at Wells Restaurant in Harlem, and looked for the big city to share my enthusiasm.

But in this business a really new and revolutionary talent is seldom appreciated at first, and Bill had tough sledding for a while. Since he was not a member of Local 802, he was unable to double on radio or television, nor could he make any but solo records, or sessions on which he was leader. His first Mercury discs were badly recorded, for which I must take my share of the blame, and neither Mitch Miller nor Mercury's Chicago executives were the slightest bit impressed with the sounds or sales.

Bill did have his fans at Wells, however, Ella Fitzgerald and Ray Brown were almost nightly visitors, and the word got around that Bill had indeed achieved a new sound in jazz. This was in the Spring of 1949, and after a successful run there, he wowed the crowds at Atlantic City's Little Belmont for the whole summer. The following winter he revitalized New York's faltering Smalls' Paradise, but he was still hampered by the New York Local's restrictions. His Mercury contract had not been renewed, and so he took to rejoining his old leader, Louis Jordan, on theatre tours, one-nighters, and recordings.

## On His Way Now

And then everything started to break. Bill formed a trio with two ex-Jordan sidemen, Bill Jennings on guitar, and Chris Columbus on drums. This swinging group acquired an aggressive manager, a new recording contract with Columbia's Okeh subsidiary, and a reputation for breaking attendance records in small colored clubs throughout the East. A few months back they hit Birdland as part of the greatest bill ever to play a night club, along with Ella Fitzgerald and the Dave Brubeck Quartet. They were nothing less than a smash, and the sessions in which the trio accompanied Ella will never be forgotten.

Jennings is a fabulous natural showman, as well as a superlative instrumentalist. The same goes for Columbus, but it is Bill who provides the thrills that make this the most exciting small group in jazz today. Don't be misled by their records, which do not begin to capture the sound or excitement of the trio, for the Columbia engineers have been making the same mistakes Mercury made three years ago.

I would like to predict that Bill Davis and his trio are going to make and change jazz history in the next year.



ALL THE BRASS from Capitol showed up when Les Paul and Mary Ford signed their new wax pact with the firm. Those are all execs above, with Glen Wallich seated at the table and vice president in charge of repertoire, Alan Livingston, looking over his shoulder.

## Swingin' The Golden Gate

# Krupa Three To Lock With Shearing Five In Frisco

By RALPH J. GLEASON

San Francisco—The Gene Krupa Trio, which opens April 18 at the Say When Club for a 10 night stand at \$3,500 a week, will be bucking the George Shearing Quintet during its entire run. Lionel Hampton, too, popped up in Frisco's jazz scene.

The Shearing group showcases at the Black Hawk, at a \$2,500 a week tab, a cool \$1,000 over their first price in this area two years ago. Both clubs will have to slap on heavy door and minimum charges to make the nut. This is nothing unusual for the Say When, whose door policy has been a random thing at best, but it is an innovation at the Black Hawk which has managed to operate for several years sans an entry tab.

If the two attractions can make it during the same dates in a city this size, and with both clubs operating on a door-charge principal, it may open the door to future operations of this nature. The Say When plans to bring in Ella Mae

Morse, Nellie Lutcher and Dinah Washington later this year while the Black Hawk follows Shearing with Ben Light and then Dave Brubeck for an eight-week, home-grounds stand.

## The Hamp Bit

Lionel Hampton reportedly is booked for the July 4 week end at a reported \$5,000 guarantee, with Ed McCoy picking up the tab. McCoy operates the Primalon ballroom on Fillmore street which regularly runs blues-packages as a two-day stand which includes a second-night date at the Oakland Auditorium or Richmond Auditorium for the Frank Padrone-Manny Schwartz-George Oxford combination.

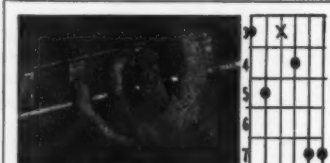
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## Bostic Recovers; Hits Road Again

New York—Earl Bostic has recovered from the serious injuries that put him out of action after an automobile accident last December, and has resumed work with his band, the personnel of which has been enlarged to eight men.

The alto star, who was hospitalized for two months, made his first record session with the new lineup for King last week, and is currently at the Hi-Hat in Boston.

He will play around the East for several weeks before heading for the coast, arriving in California June 28.

## Ciro's Buys Jo Baker

Hollywood—Josephine Baker has been signed for a two-week date at the RKO and Paramount houses.

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## Johnny King, Johnson Teamed For MGM Wax

New York—In a new expansion of its rhythm and blues department MGM Records recently signed singer Johnny King and cut four sides co-starring him with Budd Johnson's All Stars. King, previously known as Johnny Davis, just completed a year with the Loumell Morgan Quintet and is now going out as a single.

Johnson is the tenor star who provided the band for Ruth Brown's *Teardrops From My Eyes*

## Coral Corals Dale

New York—Singer Alan Dale has been set on a term deal with Coral Records.

Dale cut a couple of trial sides that were released on the Decca label, but since the subsidiary outfit recently acquired his old Signature sides, it was decided to sign him with Coral.

and other r & b records. Joe Newman, Cecil Payne and Billy Taylor were in his group on the MGM session.



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# 'I'm Not Copying Nat,' Claims Peterson in Bop-to-Pop Move

By Ted Hallock

Portland, Oregon—This hassle will involve every music critic from here to Zamboanga in the very near future!

So to set things right from the start: Oscar Peterson does not want to imitate Nat Cole. This is hard to believe if you've heard his Mercury etching of *Until The Real Thing Comes Along*. It will be even harder to believe as other biscuits emerge containing the soft, Cole-type warbling and strikingly similar piano style which are changing Oscar's trademark from bop to pop.

Oscar admits that:

- (1) "Nat is the end on piano. You won't find another pianist as swinging in creation. And I like Nat's, and Teddy's (Wilson) cleanliness on the instrument;"
- (2) "Nat set up the pattern for trios, which just happens to be the correct pattern;"
- (3) "Nat sings naturally. That's really what his style amounts to. So do I. I'm not a singer. I know my limitations. I just sing the lyrics naturally as they come to me."

Granz Did It

Though Oscar didn't say as much, it is assumed from his conversation with this reporter that Norman Granz, his mentor, was responsible for Peterson getting on the trio kick. Granz has said to Peterson that "you can be either a collectors' item or a buyers' interest. Or something in between."

Oscar wants that "in between" music. He says: "We'll try, in recordings, to satisfy both camps with a jazz side and a standard vocal side. I won't, however, let vocals overshadow my playing. As far as talk about our instrumental sound being like Nat's various trios, there are several answers. First, any trio with this instrumentation and with jazz ideas must sound like Cole or possibly Shearing. Then, Irving Ashby was schooled with Cole. He makes a rhythm sound like he always has."

Dynamic Delicacy

Portlanders caught the Peterson trio for 10 nights at McClendon's Rhythm Room here. The threesome is a swinging unit. The most swinging today, in all probability. Ray Brown works closer with Oscar than Ashby does, mainly because of the latter's newness. Their rhythmic jell is slick, but not



Oscar Peterson and Irving Ashby

gaudy; result, a precise and driving beat. There is more delicacy in dynamics than in technical effect, unlike Shearing.

Peterson feels he owes much to Granz. "He's the best supervisor we've had on any record dates. He exercises common sense but doesn't hamstring the artists. Norm doesn't wait until the date to tell you how to play. He calls in advance to tell you what he wants. Like he called me recently to say that he wanted in a forthcoming album 'six of the most beautiful standards—not a wailing album—an album commercially successful without lacking musically.'"

Something New

Last month Peterson and Granz introduced something new to the disc business—a set of six 15-minute LPs, cut at one session; not a la JATP concert sides. Each tune was 15-minutes long, done in a recording studio, featuring Oscar; Brown; Alvin Stoller, drums; and Barney Kessel, guitar.

Of these sides, Peterson said: "It's a pattern others might follow. It's not a jam session. The date was organized, but with no limitation on solos. We had the chance to stretch out. I sound more like my relaxed self on these than on any other sides I have cut."

## Bay Area Hotels Return To Names

San Francisco—Knob Hill hotel dining rooms in this city, which have been without name talent for some months, will be back in operation by the beginning of summer. The Mark Hopkins Hotel, which closed its Peacock Court last December, will reopen June 15, probably with the Joe Reichman band and a headliner yet to be picked. The Fairmont, which has maintained a no cover policy in its Venetian Room for almost six months with a show consisting of Ernie Heckesher band and vocalist Ginnee Stone, is toying with the idea of names again, if a long enough booking list can be built up.

## Names In Portland

Portland, Oregon—Bill McClendon's Rhythm Room, east side bistro, goes all out for name talent during the next three months. Thus far McClendon has signed George Shearing (opening May 5 for a week), Wardell Gray, Johnny Hodges, Dizzy Gillespie, Art Tatum, and Slim Gaillard.

# FEATHER'S NEST

By LEONARD FEATHER

## BUDDY'S BLUES

If you happen to be one of the readers who voted Buddy DeFranco into the top clarinet slot in the *Beat's* poll during the past seven years, or even if you are just a mildly interested non-voting DeFranco fan, you may have been struck by the strange lack of any parallel between Buddy's career to date and that of his precursor as clarinet king, Mr. Goodman.

"DeFranco Band Fine, But Faces Tough Row to Hoe," said the headline on our review of Buddy's brand new band in the issue dated June 1, 1951. Alas, we were all too right; the band broke up after six tenuous months.

During those months the powers behind him included a personal manager, a promotion man, the powerful GAC booking agency, the equally potent MGM record outfit, and the good will Buddy had built up, through all those years of poll victories, with countless thousands of fans.

When Benny Goodman was Buddy's present age, 29, he had three years of national fame and at least a year or two of real prosperity behind him, not to mention the many preceding years as a highly-paid free-lance sideman around New York. Buddy DeFranco, in his dozen years in the business, has either been a moderately-paid name band sideman or a scuffling handleader.

Buddy's Great, But—

Where can you nail down the trouble? What does DeFranco lack? His great musicianship is undisputed. He is good-looking, has at least as much personality as Benny had. He is well liked as a person.

There are several answers. The tenor sax has almost completely edged out the clarinet as a popular jazz instrument. The idea of hearing a big band playing jazz is no longer a novelty. The general trend in public taste has moved from bands to singers. And so on and so forth. But a reason that hasn't been advanced, one that we feel is just as relevant though a little subtler, is the climate.

Back in the 1930s, it was acceptable, even fashionable, to be a politically progressive or radical. In the 1950s, it is socially and often economically suicidal to be seen in the company of a third cousin of a liberal's aunt.

Needs a Little Mahzel

Just as the political climate has changed, the musical climate has moved far to the right and the chances for a musical leftist like Buddy DeFranco are slimmer than ever. When he tried to camouflage his direction by playing run-of-the-mill songs, adding a vocal group, sticking to the melody, he merely reduced himself to the level of a score of other bandleaders, a few of whom have made the grade because of shrewd business guidance and musically retrogressive leanings.

One thing can save Buddy's career: luck. With a record that clicks for no apparent reason (it may be good or bad, commercial or jazz), he may suddenly become a seller's market. It has happened to others after years of scuffling, of semi-obscure semi-success, as Billy Daniels can testify. Let us hope that soon, very soon, it will happen to the daring young man with the long black stick.

## AN UNSOCIAL REGISTER

A fascinating, if slightly morbid, study in which I like to indulge every month is the perusal of the Unfair List in *Allegro*, the official journal of Local 802. This is not a list of musicians, but of employers who, for one reason or another, have incurred the wrath of the local for their treatment of a member, and have been on the blacklist ever since, month after month, as if eternally damned.

The list is largely static, for most of its inhabitants have since changed the name of their operation; or arranged to do their business under the name of some uncondemned friend; or have just drifted out of the music game into a distant mist; or, in a couple of cases, may have cleared themselves and been left on the list inadvertently.

What a confused medley of thoughts arises from a glance at this list! Who remembers "Feets" Edson, who was a big boss of the night club racket in Prohibition days? Where is Earl Dancer, once a name to be reckoned with uptown?

Can You Tell Me?

What is Ralph Cooper, a respectable WOV disc jockey, doing on the list (as Ralph Cooper Agency)? Whatever became of Jane Churchill? What on earth was Magic Records, which once sent us an album by the Sweethearts of Rhythm and then disappeared forever?

Does Al Siegel have to stay on the list? Will Irving Berman and his Manor Record Co., which got real powerful for awhile with Savannah Churchill et al, remain branded? Do you recall the Ammor Record Corp., first outfit ever to record Nat Cole's trio?

Jay Faggen, who tried to buck the Savoy with his Golden Gate Ballroom in Harlem, is still listed—but so is Lew Leslie, though this once-famous *Blackbirds* producer works today for the Gale Agency.

Teddy McRae, the tenor sax star whose tune *You Showed Me the Way* just sold a half million on Derby records (it happened to be on the back of *Wheel of Fortune*) is unfair, says the list; we don't know when or to whom. Herman Stark (of Cotton Club fame?) is as unfair as the Sun Tan Studios; Dave Wolper, in whose wartime Hurricane at 49th and Broadway the Ellington band worked so long, is today no fairer than the Asch Recording Co., the National Association of Blind Artists, or a cat named Georgie Valentine who ran the New Silver Slipper at Lake Ronkonkoma, Long Island.

It's a strangely assorted roster, this collection of characters who, for reasons now mysteriously lost in the clouds of time, once ran afoul of the federation. Maybe the tales of their misfortunes could be jigsawed together into a whole history of the music business for a quarter century or more.

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## Turning The Tables—!

# Bill Randle's Story: From Cool To Hot To Luke Warm



Deejay Bill Randle and Friend

By AUNT ENNA

"I've got news for you. I'm with Lombardo. I'm with Sammie Kaye. But most of all I'm with the public. I give them exactly what they want."

It's a strange talk for the guy who presented Dizzy Gillespie as the first public jazz concert. It was in February of 1945. And Bill Randle of WERE in Cleveland, Ohio, has come a long way from his early and honest approach to music.

Currently, the jock is perhaps the single most important and powerful record-spinner in the country.

Tony Bennett? Started in Cleveland.

Johnnie Ray? Started in Cleveland.

Mantovani's Charmaine? Started in Cleveland.

This is hardly coincidental. Record company execs, Cleveland record distributors, the artists themselves, all point to the Monster. Bill Randle. Salesmen in record shops encounter this query from the dealer with increasing frequency: "Is Randle laying on it? I don't care who it is, if Randle's not on it then I don't want it. My customers just won't buy it."

## It Make\$ Cent\$

Where did the power come from? How did it all start? What makes a highly literate, intelligent guy turn from good music to the miasma of the current pop market? The answer, according to very conservative estimates, is loot totaling over 40 grand a year.

In 1942, Randle who was just 19 years old, auditioned at Station WJBK in Detroit. "You're too interested in the music, boy. At this station we play the record and read the commercial. That's all. We can't use you." That's what they told him.

ly good jazz wasn't paying off. Station policy was changing. "Strictly Jive" and Bill Randle, despite the six years, were through.

## Cleveland

In Cleveland, in 1949, Randle changed his mind about a few things. "From that point on I got with it. I didn't care what it was. I wanted to make hits!" He began looking around. Two weeks after he had connected with a radio station in Cleveland, he was playing the music that he privately considered the worst—and raving about it.

One day, a woman called excitedly. "Say, how about playing that record of Saturday Night Fish Fry again? Terrific! I love it!" Similar calls began pouring in. He pounded away . . . every 15 minutes . . . Saturday Night Fish Fry. He cued the record distributor. It was a hit—and he was on his way. Slowly, he developed a specialized technique for the determination of what his audience would really buy. Hits followed hits.

## Blockbuster

Today, a seemingly casual plug on his show carries the weight of a blockbuster. But in the four-hour stretch every afternoon, there is almost never a jazz record. Randle states that his audience would get miffed quickly should he spin jazz with any consistency. Trade-wise observers close to Randle, however, insist that he no longer fills audience demand—he creates it.

Randle has publicly discovered for his listeners—and sold for Cleveland distributors—almost every kind of music . . . except jazz. Audiences were quick to embrace one of Randle's more recent discoveries, a frantic kid who was earning a bill a week at the time, Johnnie Ray. Later, there were those who jumped on the bandwagon and totted their own horns for all they were worth, but Randle in Cleveland was the jock who built the original wagon that was to carry the tortuous shouter so far.

## Rift Reported

Sources close to Randle and to Ray's personal management, however, report a considerable rift between the jock and the chanter. Report is that due to many rumors concerning Ray's personal life, Randle has adopted a non-endorsement policy and currently keeps the Ray records to a minimum. Friends of Ray insist that the jock is personally miffed at the management for their handling of the young singer. Randle was extremely cri-

## Mab Still Mad

Hollywood—Charlie Barnett, who can still be counted on to do the unexpected, came up with two surprises here.

First, he up and eloped with singer Betty Reilly, who has been at the Bandbox here for the past two months.

Second, he signed for a four-weeks' stand at the Royal Room, with his sextet, to start May 6. And this is news because it will be the first time not strictly from Dixie to play the Hollywood Blvd. hotspot in several years.

tical of Ray's coming out from behind piano to work in stand-up style. Jock insists that the shouter's tortured emotion springs from his feel for the keyboard—and standing him up before a big band on the Ed Sullivan TV show was a typical example of poor handling, he says.

His relationship with Tony Bennett is very different. Randle has always personally admired the crooner . . . in a big way. When Bennett hits Cleveland, the deejay tours all the high schools with him, making personal appearances, and generally ingratiating himself with kids by mentioning schools, personal names and describing the excitement of the appearances on his afternoon show. Says Bennett: "I would not be where I am today without the help of Bill Randle."

## —And No Jazz

To Randle's credit, one must grant that he has made Cleveland a very commercial music town in which more and more name acts appear. Many record acts will take a cut in weekly loot, simply to play in Cleveland and get close to the jock. He has promoted many big shows and donated a large share of the loot to charity.

But Randle cannot be censured strongly enough for his attitude toward good jazz. Perhaps he might alienate a large segment of his audience with too much of a good thing. But certainly a man who knows and understands good music as well as he does should have some responsibility to himself as well as to his public. Certainly two or three good jazz records in four hours of radio time would not jar his audience. Surely the unsuspecting ears that grew accustomed to the Johnnie Ray "sound" could respond just as readily to Charlie Parker or Buddy DeFranco.

Bill Randle would probably be very surprised. They might even love it in public—just as he does—in private.

## Doris Becomes A Wax Whirler

Hollywood—Though it may not be self-evident to many listeners (and no one could detect it from the publicity released) the new "Doris Day Show," launched recently by CBS (Fridays, 6-6:30 p.m. PST) is in fact a record show with Doris present only via her transcribed commentaries and interviews with guests. (Danny Thomas and Mrs. Gus Kahn guested on the starter.)

Records used on the show are Doris' Columbia discs, plus a series she has been transcribing with George Wyle, her personal accompanist and arranger, and a trio—Jeff Clarkson, piano; Tony Rizzi, guitar; Rolly Bundock, bass, all from the Les Brown band.

## Flanagan Booked Into Edgewater, First Chi Stand

Chicago—The Ralph Flanagan band makes its first Chicago location stand on Aug. 8 when it opens for four weeks at the Edgewater Beach hotel's Beachwalk.

Other area dates during the summer include four days at the Walled Lake Casino on May 29, two weeks at Lakeside Park, Denver, on June 12, and three days at Detroit's Edgewater Park on Aug. 1.

Band recently went into the Plamor ballroom in Kansas City, one of the dance band business' reliable barometers, for the fourth time in a year and went into percentage again, taking out a fat \$1,900.

## Lucky Thompson Forms Own Band

New York—Lucky Thompson, one-time Basie tenor star who has been free-lancing in New York for the past three years, has formed his own band.

Group broke in with a week at the Savoy ballroom. Lineup has Gil Askey, trumpet; John Saunders, trombone; Kirby Alexander, alto; Clarence Williams, baritone; Edwin Swanson, piano; Peck Morrison, bass; Herbie Lavelle, drums and Lucky's wife, Thelma Lowe, vocals.

Lucky has also set up a publishing company in partnership with Leslie McFarland.

(Advertisement)



## A favorite with the disc jockeys

these days is Buddy Morrow and his band. Their style is somewhat reminiscent of the Jimmy Dorsey school back in the days when Buddy was first trombonist and assistant director for the group . . . real danceable music.

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## Movie Music

# How Much Do Awards Mean When It's Oscar-Time In Hwd.?

By CHARLES EMGE

Hollywood—The Motion Picture Academy awards for Year 1951 have now duly been entered in the records and there remains to be done only some pondering over the meaning, if any, of the winners in the music branches.

Along with many others, we were somewhat surprised that the Academy voters picked Franz Waxman's score for *A Place in the Sun*. Personally, we liked Alex North's *Streetcar* music because we thought it contributed more to the film it was written for.

That gets us to the winning picture itself, *An American in Paris*, which not only took the "Best Picture of the Year" award, but earned another first place win for Johnny Green and his able aides at MGM for "Best Scoring of a Musical Picture."

Despite the earnest efforts of Johnny to explain it to us (he says it's for "best musical presentation" and has nothing to do with arranging or orchestration) the exact meaning of that "Best Scoring of a Musical Picture" award has always been a mystery.

### Dissenter

This reviewer was one of a handful of dissenters who did not share the general enthusiasm with which *An American in Paris* was hailed. For those who are carried away by dancing, it probably was great. For those of us who think that some of George Gershwin's music belongs with the greatest,

*An American in Paris* seemed to fall short of what it might have been.

Only twice previously, since the Academy was formed in 1928, has the "Best Picture" award gone to musicals—*Broadway Melody* (in 1929) and *The Great Ziegfeld* (1936). This means that with the motion picture industry already sold on the super-colossal technicolor film musical as the only solution to the inroads of television at the box-office, we can figure on more and more, bigger—if not necessarily better—film musicals.

### Stage vs. Screen

We can't help comparing the record—the Academy award-winning songs from this year's back to 1934, when this award was introduced—with the truly great songs written for the stage by writers such as Kern, Rodgers, Gershwin, Schwartz Berlin, to name a few. Here's Hollywood's list of top movie songs, from Academy files (names of composers precede the lyricists):

1951—*In the Cool, Cool, Cool of the Evening* (Carmichael and Mercer). 1950—*Mona Lisa* (Livingston and Evans). 1949—*Baby It's Cold Outside* (Frank Loesser). 1948—

## Jordan's Back With Sextet

New York—Louis Jordan streamlined his surroundings to sextet size when he opened with his new outfit at the Warner theater on Broadway. While here, Jordan renewed his booking contract with GAC.

Personnel comprised Jordan, trumpeter Bob Mitchell, and a rhythm section, the latter composed of Jimmy Peterson, piano and arranger; Bert Payne, guitar; Charlie Rice, drums and Bob Boshnell, bass.

*Buttons and Bows* (Livingston and Evans). 1947—*Zip-a-Dee-Do-Do* (Wrubel and Gilbert). 1946—*The Atchison, Topeka and the Santa Fe* (Warren and Mercer). 1945—*It Might As Well Be Spring* (Rodgers and Hammerstein). 1944—*Swinging on a Star* (Van Heusen and Burke). 1943—*You'll Never Know* (Warren and Gordon). 1942—*White Christmas* (Berlin). 1941—*The Last Time I Saw Paris* (Kern and Hammerstein). 1940—*When You Wish Upon a Star* (Harline and Washington). 1939—*Over the Rainbow* (Arlen and Harburg). 1938—*Thanks for the Memory* (Ranger and Robin). 1937—*Sweet Leilani* (Harry Owens). 1936—*Just the Way You Look Tonight* (Kern and Fields). 1935—*Lullaby of Broadway* (Warren and Dubin). 1934—*The Continental* (Conrad and Madgidson).

It will be noted that many of those early-day winners are already established as standards. But what about *Cool of the Evening*, our most recent winner, *Mona Lisa*, *Baby It's Cold Outside*, *Buttons and Bows* and such? Think we'll still be hearing them 10 to 15 years from now?

## Hal Backs Laine

Chicago—Hal McIntyre's band will back Frankie Laine when he goes into the Chase hotel, St. Louis, on May 16 for two weeks.

Hollywood—Hal Jovien, formerly of both *Down Beat* and *Billboard* staffs and for the last five years radio and TV rep for the west coast office of General Artists Corp., has resigned from the latter firm to take a similar post with Music Corp. of America.

Large daily newspapers and national magazines continually quote from *Down Beat*'s authoritative news features and articles.

## Counterpoint

# JATP Sells Democracy

By NAT HENTOFF

Norman Granz's *Jazz at the Philharmonic* has been a major phenomenon of the jazz scene for some time. Almost from its beginnings, it has been the facile fashion for most critics to assail it annually on the grounds that its music generates more trick fireworks than creative fire, that its audiences are formed of the most hopeless descendants of the Jukes family and that Granz himself is an admittedly brilliant salesman whose only aim is loot.

It's about time, I think, to jettison these preconceptions, the bulk of which are false, and recognize JATP as an extremely vital factor in the growth, not only of jazz, but of social awareness in many sections of America.

Forget the music for a moment, and concentrate on the fact that Granz makes every effort not to play JATP before segregated audiences, something which cannot be said of many other jazz promoters. As a result of this stand—which hardly jibes with his alleged avarice—he has eventually demonstrated to many how senseless segregation bars are.

### JATP in Miami

JATP played before 8,000 in Miami last year in the first musical concert there for a completely unsegregated audience with all seats unreserved. There were no hassles, the papers reviewed the concert as a concert, and Granz had established a most important precedent in Miami.

He's done this elsewhere, including northern cities where there had technically been no segregation, but where actually there had been almost no large-scale mixed audiences before.

What about the caliber of the audiences—a favorite adjective target of the critics? First of all, in an audience of thousands, the unruliness of a few can seem a lot more representative of the total group than it really is. Secondly, the few can infect a few more, who in turn infect the musician in the middle of a chorus with the delusion that all of those present are there to hear him honk and stomp.

### Norman Granz

Furthermore, this randy minority has been decreasing over the years as JATP audiences have grown up. For the first few years, an essentially young audience found itself in symphony halls and auditoriums where many had never been before. The halls' attendants—suffering from social snobbery by osmosis—were frequently openly contemptuous of them and occasionally rough. The resentments and tensions and insecurities that were thereby part of the scene were often explosively released when the concert began: The youngsters have matured and now form an older, more secure core of the JATP audience in each city, another tribute to Granz. As a result, I think you'll hear more music and less pyrotechnics from year to year.

And what about the music? Listen to the LP's if you mistrust your memories. Hasn't a large part of it been memorably creative, even though much has been bombast? And isn't it true that through JATP, artists like Ella, Pres, Charlie Parker and scores of other greats have been brought to many who never otherwise might have had the chance to hear them? Isn't it true that going to a JATP concert has indoctrinated many a novice into jazz? Sure, they don't all become discriminating listeners, but many do, and jazz is accordingly strengthened by the adhesion of thousands of aware partisans.

### Everything Cool in Chi

There are other things to say. The differences between cities, for example. The fact that Baltimore has the worst JATP audience and Chicago one of the best has a lot to do with where JATP plays in both those cities. In Baltimore, there being no regular auditorium that isn't Jim Crow, JATP has to play in a fight arena whose owner insists on having hot dogs and peanuts hawked throughout the concert.

At the Chicago Opera House, everything's cool, so the audience is relaxed, which in turn relaxes the musicians and the resultant music.

But the trend is improving all over the country. Eventually JATP musicians will play in the best halls anywhere in the country. Not only they, but other artists as well, all before unsegregated audiences. And the man who did an enormous amount to start the trend is Norman Granz. If he personally can prosper from his courage, that's all the better.

I hope he clears a million a year. Two million. At least enough to put out another, better and lower priced *Jazz Scene* album.



Hollywood—Posing proudly with their Academy Award plaques (see story above) are Johnny Mercer, Hoagy Carmichael, and Franz Waxman. Young gent behind them is Donald O'Connor.

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# DOWN BEAT

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## RECORD REVIEWS

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Ratings

★★★★★ Excellent, ★★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

### POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

#### Ames Brothers

- ★★★★ *And So I Waited Around*  
★★★ *Sheik Of Arabie*

Eddie leads his brothers through a pleasant, well-harmonized rundown of a cleverly contrived and easy-to-remember ballad. Makes solid come-on spinning for the woo-pitching brigades. The boys kick the old *Sheik* around in a light-hearted, spirited way to the backing of an effervescent studio combo. (Coral 60680.)

#### ## Louis Armstrong-Gordon Jenkins

- ★★★★★ *Indian Love Call*  
★★★★★ *Jeannine*

Whether you judge them in musical or commercial terms, the beautiful incongruity of this pair remains a joy. The same freshness that pervaded *It's All In The Game* colors both these sides. On *Indian*, Satchmo makes you forget you ever heard Tony Pastor sing it. Too, his horn indulges in a coy bit of chasing with Jenkins' piano. *Jeannine* is topped off with a couple of extra lively lines at the end, as if it weren't already one of the most original records of the year. (Decca 28076.)

#### Winifred Atwell

- ★★★ *Body and Soul*  
★★★ *Dinah Boogie*

Winnie is a British colored girl who plays strictly commercial piano. Accompanied by the Ted Heath orchestra, she plays *Body and Soul* almost dead straight, a reminder that it's still an attractive tune with few embellishments. The boogie side is indistinguishable from most others of its type, though the cooperation between pianist and band is efficient. (London 1167.)

#### George Barnes

- ★★★ *Plink, Plank, Plunk*  
★★★ *Tin Whistle Blues*

Topside is an instrumental by Leroy Anderson. The performance is described on the label as a guitar solo, but sounds more like a multi-track job à la Les Paul. The backing has overtone of Willard Cele's penny-whistle magic garden, with tin whistle played by Barnes' co-writer Randy Hall. (Decca 28083.)

#### Tony Bennett

- ★★★ *Somewhere Along The Way*  
★★★ *Sleepless*

Tony's ability to reach the hearts of his youthful fans, regardless of what judgments may be pronounced upon him from the academic standpoint, can be observed to good advantage here, especially in the superior song on the second side. (Columbia 39695.)

#### # Les Brown

- ★★★★ *Love Letters In The Sand*  
★★★ *Who's Excited*

Both excellently arranged and performed medium-tempo dance sides, the first a former ballad excitingly revived in a brighter style. Lucy Ann Polk sings both well, aided on *Who's* by the Four Hits. Latter was penned by Johnny Hodges and Johnny Mercer. (Coral 60671.)

**DID YOU KNOW** that Ralph Flanagan was an arranger for Sammy Kaye, never worked for the Glenn Miller orchestra?

#### Tommy Dorsey

- ★★★ *Love, Where Are You Now?*  
★★★ *Keel Row*

Strong money entry for TD. The ballad, penned by Arthur Altman and Dick Manning, has a vocal by Tommy's new singer, Buddy Stark, who makes out all right. The instrumental has everything short of the bagpipes for the necessary Caledonian color. Should make some change for Bill Finegan, who penned it, and for all others concerned. (Decca 28077.)

#### Dorothy Dunn

- ★ *There Will Never Be Another You*  
★★ *You Turned the Tables On Me*

There starts with a brief dramatic bit that doesn't quite come off, goes into a fair ballad vocal. Jump vocal overleaf has a piano interlude by Del Brown. (Dee Gee 3500.)

#### Bob Eberly

- ★★ *Anything That's Part Of You*  
★★★ *Tattle-Tale*

First is a satisfactory treatment of the ballad, but the second side will get the nickels. Vocal group chirps a corny riffy background to the simple lyrics and melody as Eberly does a confident job on the Ray Gilbert-Ben Oakland novelty. Dave Cavanaugh's music fills it out. (Capitol 2036.)

#### Stuart Foster

- ★★★ *Chimney Smoke*  
★★★ *Take Me*

The ex-Tommy Dorsey singer debuts on this label with two neatly contrasted sides, one a fast 3/4 novelty, the other a good ballad, not new but not exactly a standard. Good setting with strings noticeable on the latter. Dick Jacobs conducts. (Abbey 15065.)

#### Four Aces

- ★★★★ *My Hero*  
★★ *Spring Is A Wonderful Thing*

The Aces, smoking hot after *Sin and Tell Me Why*, should have little trouble cleaning up again with their enthusiastic interpretation of the Oscar Strauss standard. *Spring* is a lightweight, show-type waltz rendered pleasantly. (Decca 28073.)

#### Jan Garber

- ★★★ *Two Little Kisses*  
★ *Who's Excited?*

*Kisses* co-features the Lancers, a vocal group which Jan feeds with a shuffling background. A Hawaiian guitar twangs through here and there. The backing is done as a colorless instrumental, provoking the obvious answer: nobody. (Capitol 2033.)

#### Jeanne Gayle

- ★★★ *Goody-Goody*  
★★★ *It's Been So Long*

Accompanied by Bob Crosby's Bob Cats, Miss Gayle brings back two songs that may be remembered from the early Benny Goodman era. She grows it up a little on the first, sings straighter on the second, which also has a spot of good trombone. (Capitol 2037.)

#### Ted Heath

- ★★★ *Hawaiian Mambo*  
★★★ *Obsession*

The A side, while not very Hawaiian nor typically mambo, is another refreshing example of the Heath band's superlative musicianship. Basically it is just an unorthodox approach to the *Hawaiian War Chant*, played faster than the accustomed mambo tempo.

The David Bee original is a cute little medium bounce piece, not jazz, but good dance band. Both sides are sprinkled with competent solos, *Obsession* claiming some fine muted trumpet. (London 1198.)

### Another Hit?



Looks like Patti Page has still another big hit in *Whispering Winds*, her newest release, to continue the phenomenal succession of top sellers she's had in the last two years.

#### ## Neal Hefti-Frances Wayne

- ★★★★ *Everytime*  
★★★★ *Sure Thing*  
★★★★★ *Lonesome and Blue*  
★★★ *Why Not?*

The latest date by the Heftis offers an even shrewder alignment than hitherto of good musical taste and potential public appeal. First and third sides are vocals, both coupled with instrumentals.

*Everytime* strikes a perfect medium tempo, is as good for dancing as for listening, with Frances selling every word. *Sure Thing* is the same Hefti original that Basie recorded, a fast blues. This arrangement is different from Count's, even changing the accents in the main phrase. It's beautifully performed, builds very well and has fine work by the reed section.

*Lonesome*, the new Benjamin-Weiss song based on the introduction to their *Wheel of Fortune*, is the most colorful Wayne performance since she started her Coral career and should be a big hit.

*Why Not*, which Basie has also cut (not out yet), is a Hefti original à la *Coral Reef*. Trumpet section (Hefti, Fishelson, Porcino, Glow) glows. Surprise: a whole piano chorus, and excellent, by Billy Taylor. Jo Jones, Danny Perri and Sfranski complete the swinging rhythm section. (Coral.)

#### Ink Spots

- ★★★ *I'm Heading Back To Paradise*  
★★★ *I Must Say Goodbye*

Up side is mainly a Bill Kenny production; reverse is more of a typical Ink Spots song and performance, though Kenny again has the limelight. Sy Oliver band backs. (Decca 28078.)

#### Peter King Singers

- ★ *Love Where Are You Now?*  
★ *I'll Walk Alone*

Both these are plug songs, the latter a revival from *With A Song In My Heart*. The group, apparently a dozen or so strong, sounds like a Voices of Walter Schumann effort but lacks vigor and is recorded without the necessary presence. No strong possibilities here. (Victor 20-4643.)

#### Stan Kenton

- ★★★ *Mambo Rhapsody*  
★★ *Yes*

Two commercial Kenton sides. First is the Bob Russell-Lou Spence adaptation of Liszt's *Hungarian Rhapsody*, made into a typical mambo. Conte Candoli, though given label billing, is only heard in a brief high-register solo.

Reverse introduces Kenton's new girl, Jerri Winters, in a fair novelty. Gal has a good sound, phrases well, should eventually click on records. (Capitol 2020.)

#### Lisa Kirk

- ★★★ *I Thought Of You Last Night*  
★★ *Look Up*

Lisa turns in a warm, workmanlike job on *Night*, a persuasive torcher. Reverse, an item right from the corn fields, has little to be recommended. Dave Terry conducts an oohing choral backdrop. (Victor 20-4642.)

#### Roberta Lee

- ★★★ *Waitin' For The Evenin' Mail*  
★★★ *Easy On Me*

*Mail* is an old melody on the 12-bar construction that crosses the line between western and jazz, especially since the band on this side has a Dixie sound. Ballad side is more strictly in the pop field, with Roberta bending her notes in the currently accepted vein, backed by the Blue Diamond Melody Boys. (Decca 28080.)

#### Nellie Lutcher

- ★★★ *Keepin' Out Of Mischief Now*  
★★★ *That's How It Goes*

Advantages of giving Nellie an orchestral setting are again spotlighted in this pairing with Harold Mooney's orchestra. The Fats Waller-Andy Razaf standard, in which she tinkles the middle of the three choruses, sings the others, off-sets her well with mellow strings.

Percy Faith-Al Neiburg song on the back has a good melody and lyrics, more shrewdly scored strings, and one of Nellie's best ballad vocals to date. Should have broader general appeal than most of her recent offerings. (Capitol 2038.)

#### Wingy Manone

- ★★★ *Aesul Waffle Man*  
★★★ *At Last*

Wingy wrote *Waffle*, a mild original in which his singing and playing are spelled by a Matlock-like clarinet and a short piano spell. The Manone mauling of the Gordon-Warren hit is actually good, clean Dixieland fun with Wingy getting an Armstrong-like sound. (Coral 60687.)

#### Freddy Martin

- ★★ *Wing-Ding Tonight*  
★★ *Am I In Love?*

Lightweight handling of two songs from Bob Hope's *Son Of Paleface*, with Merv Griffin and the Martin Men. (Victor 20-4640.)

#### Eddie Miller

- ★★★ *Funny Melody*  
★★★ *Why Worry*

Eddie "Piano" Miller, once called Eddie "Gin" Miller, is also Eddie "Singer" Miller on these two honky-tonky piano-and-vocal sides, both clearly for juke box consumption. First side gets that beer-hall bounce; *Worry* moves in a hurry. (Victor 20-4641.)

#### Patti Page

- ★★★★ *Love Where Are You Now?*  
★★★★ *Whispering Winds*

First side has that rare quality, Patti Page singing without Patti Page, Patti Page & Co. It's also a good tune; but the other side, on which Patti does sing a duet with Miss Page, is the one that will keep the singing range in minks for months. Joe Reisman gets label credit as arranger on both sides, with Jack Rael's ork. (Mercury 5816.)

#### Les Paul

- Blue Skies*  
*Dark Eyes*  
*Steel Guitar Rag*  
*Guitar Boogie*  
*Begin the Beguine*  
*Dream Dust*

#### Album Rating: ★★★★★

Recorded before his Capitol multi-track days, these non-experimental sides feature Paul's Trio. Attractively played, though Paul's name will sell these rather than the music, which lacks the Capitol excitement. (Decca DL 5376.)

#### # Johnnie Ray

- Don't Blame Me*  
*Walking My Baby Back Home*  
*Don't Take Your Love From Me*  
*All of Me*  
*Give Me Time*  
*The Lady Drinks Champagne*  
*Out in the Cold Again*  
*Coffee and Cigarettes*

#### Album Rating: ★★★★★

Johnnie's first LP boasts two numbers that have all the most powerful Ray qualities, *Time* and *Champagne*. Both are good songs, with lyrics into which Johnnie can get his gnashing teeth. Both have vocal group backgrounds.

The last two tunes are also of superior quality, with Lucky Thompson peeking in to take an intro on *Coffee*. The four standards on the first side are a little more routine, with slightly thinner rhythm backgrounds.

Johnnie, who has become famous for splitting one-syllable words into several syllables, goes out of his way to pronounce "poem" correctly, where it was originally rhymed with the title, on *Walking My Baby Back Home*.

This package will be a goldmine for the Oregon oracle and perhaps even a surprise for some of his belittlers, for the phrasing and musicianship shown are generally commendable. (Columbia CL 6199.)

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## Trudy Richards

★★★★ *I Don't Mind*  
★★ *I Never Loved Anyone But You*

Looks as though Trudy, after all her efforts to stay musically pure, is now going to make it commercially: she is now singing duets with herself, in thirds, even in sixths, even trios. George Barnes adds some souped-up guitar. The ballad on the back is an odd combination of a Kay Starry-eyed vocal and a rhythm-and-blue-nosed background. (Decca 28084.)

## Lita Roza

★★★★ *Somewhere in the Moonlight*  
★★ *Come What May*

Here is the young songstress who leapt to the top in this year's *Melody Maker* poll, and these sides may give you some idea why. *Somewhere* is a rewrite of the old French jingle, *Au Clair De La Lune*, an elementary melody. Lita sings it seductively, helped no little by the Ted Heath orchestra.

*Come* is a high-stepping pop. Performance and recording are again commendable. (London 1197.)

## Bill Snyder

★★★★ *Harpis-Boogie*  
★★ *Ravioli Rag*

Both played on something called a harp-si-piano, which sounds exactly like its name. The fast blues side and the Zex Confreyesque novelty both sound as if the tempo had been souped up after recording. Big stuff for the corn belt. (Decca 28086.)

## Ray Turner

*Kitten On the Keys*  
Nola

*Rufenreddy*  
*Coaxing the Keys*  
*Dizzy Fingers*  
*Canadian Capers*  
*Piano-Flage*  
*Greenwich Witch*

Album Rating: ★★★

The fact that this LP is called *Kitten On the Keys*, and that the latter title and three other Zex Confrey tunes are included, should tip you to the kind of music to expect. Turner, an ex-Whiteman pianist who has recorded large gobs of movie sound-tracks for years, makes his low bow here to the ragtime piano revival vogue.

Turner has the necessary technique for numbers of this type. The tempos range all the way from fast to very fast. His only fault, paradoxically, is that at times he sounds not quite mechanical enough for the mood of the piece. Nick Fatool, drums, and Phil Stephens, bass, accompany him. (Capitol H 306.)

## Jane Turzy

★★★★ *Little Train A-Chuggin' In My Heart*  
★★★★ *The Boom Song*

*Train* is a fast, cute novelty that should do well. Jane and the Remo Biondi combo lower the *Boom* to a deliberately corny level with commercially effective results. (Decca 28062.)

## Sarah Vaughan

★★★ *If Someone Had Told Me*  
★★★★ *Corner to Corner*

Controversy rages (see p. 16) as to the change in Sarah's approach. If *Corner* is typical of her present style, we're still buying. It's a minor tune that fits her style, and she doesn't go overboard on the mannerisms. Backing is weaker only to the extent that the lyric sounds a little contrived. Percy accompanies faithfully. (Columbia 39719.)

## Paul Weston

*You Were Meant For Me*  
*Sposin*  
*This Can't Be Love*  
*Why Shouldn't I?*  
*Embraceable You*  
*Pennies From Heaven*  
*How High The Moon*  
*Over The Rainbow*

Album Rating: ★★★

Good, danceable job on these standards by a dance band with strings. Frequent short instrumental solos lend variety. Arrangements are straightforward, tempos apt. (Columbia CL 6024.)

## Margaret Whiting

★★★★ *Moonlight In Vermont*  
★★★★ *My Ideal*

Reissues of two of Maggie's first sides, originally released under the name of Billy Butterfield, with whose band she was singing. Second side, penned by her father, the late Richard Whiting, has a full chorus by BB and the band before she enters. Both are fine songs, perhaps too good to make a big dent in the present market. (Capitol 1671.)

**DID YOU KNOW** that P. G. Wodehouse, famous English author and playwright, is part-composer of several hit songs including *Bill and Till The Clouds Roll By*?

## Doesn't Mind



"I don't mind if my new Decca record is a hit," sings Trudy Richards, mindful that the first three words of her statement happen to be the title of her latest waxing.

## JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

## Bill Davis Trio

★★★★ *Rough Ridin'*  
★★★★ *Azure Te*

Two delightful sides. Bill's Hammond organ still doesn't quite get the sound on records that makes it so exciting in person, but he still swings mightily, with the aid of Bill Jennings' guitar and Chris Columbus' drums. *Ridin'* lacks something that gave the Fitzgerald version its charm—the guitar part voiced a sixth above the melody—but it rocks anyway. *Azure Te* is a pretty Davis-penned blues, a simple melody in thirds with charming changes. (Okeh 6867.)

## Buddy DeFranco

★★ *Pennychistle Blues*  
★★★ *Buddy's Blues*

There's irony on the top side. Buddy is called upon to imitate the crude blues theme of an African flageolet player who, if he could, would doubtless dearly love to imitate Buddy DeFranco. On the back Buddy becomes himself again. Both sides have a quintet, with good piano by Kenny Drew and guitar by Jimmy Raney. (MGM 11206.)

## Roy Eldridge

★★★★ *Easter Parade*  
★★ *I See Everybody's Baby*

Roy guides his horn through the Easter parade wearing a fashionable mute, surrounded by a shirtwaist of strings and a delicately embroidered Teddy Brannon piano. The other side, actually written as a pop song by conductor George Williams and Bob Astor, is delivered here as an instrumental and becomes a little undefined as a result. (Mercury 8975.)

## Benny Goodman

*Henderson Stomp*  
*Makin' Whoopee*  
*Sweet Georgia Brown*  
*Behave Yourself*  
*I Never Knew*  
*I Can't Get Started*  
*Puttin' On The Ritz*  
*That's A Plenty*

Album Rating: ★★★

*Easy Does It* is the title of this LP assortment of sides left over from Benny's Capitol era, cut in 1947 and '49 by small groups of various sizes and shapes, from trio to septet. Scattered through the sides you'll find Red Norvo, Mel Powell and Jimmy Rowles on three sides apiece; Allan Reuss and trumpeter Jake Porter, two each; guitarist Al Hendrickson and accordionist Ernie Felice, one.

None of the seven different personnels here makes the kind of musical history registered by earlier Goodman combos, yet the music is consistently pleasant and seldom old-fashioned. What head-arranging there is sounds skimpy, except on *That's A Plenty*, in which we suspect the fine guiding hand of Mr. Norvo helped no little. This is the swingingest side of the lot, too. The most surprising side is *Behave Yourself*, offering BG in the best of his few recorded vocals to date. Shades of Jack Teagarden! (Capitol H 295.)

## Morris Lane

★★★★ *Midnight Sun*  
★★★ *I Don't Want To Set The World On Fire*

The ex-Hampton tenor man gets a highly agreeable sound with the aid of Hammond organ and rhythm, plays the Sonny Burke-Hampton tune tastefully, reverse a little faster than expected. Interesting for jazz fans, good for juke boxes too. (Coral 60681.)

## Thelonious Monk

★★★★ *Straight No Chaser*  
★★★★ *Four In One*  
★★★★ *Crisis Cross*  
★★★★ *Lenora*  
★★★★ *Willow Weep For Me*  
★★★ *Ask Me Now*

These are three new single records. First four are by a quintet with Sahib Shihab, alto; Milt Jackson vibes; Monk piano; Al McKibbin bass; Art Blakey drums. Shihab is missing from the last two sides and Jackson from the last one. Monk's technique seems to have improved, consequent upon which his ideas, always fertile, are now matched by the execution. *Straight* is a typically puckish monkish melody. *Four* has suggestions of Konitz-Tristano, with Monk's odd predilection for seconds.

Next pair have some nice unison expressions by alto and vibes, fine underlining by Blakey. *Willow* is prettily handled by Milt as a vibes solo throughout. *Ask*, starting with a characteristic double-augmented run, settles into a slow piano exposition of an elegant original melody. (Blue Note 1589, 1590, 1591.)

## Vido Musso

★ *Mail Me Special*  
★★ *Cooling*

*Mail Me Special*, aside from being nowhere musically, is an outrage in another respect. The tune is unmistakably *Air Mail Special*, and Musso is listed as composer. There is even a publisher (Andrea Music, BMI). Considering the record may sell all of 500 copies, isn't this carrying royalty evasion a little too far? (Queen 103.)

## Charlie Parker

★★ *Star Eyes*  
★★★★ *Au Privave*

Nothing much happens on *Star Eyes*, but turn it over and catch some bop reminiscent of the halcyon days. Bird, Miles, young Walter Bishop (the songsmith's pianist son) and Max all blow their best on this fast blues. Teddy Kotick completes the quintet. The title, we understand on unimpeachable authority, means nothing. (Mercury 11087.)

## Art Pepper

★★★ *Brown Gold*  
★★★★ *These Foolish Things*  
★★★★ *Holiday Flight*  
★★★★ *Surf Ride*

A standard and three originals by the quondam Kenton alto man with Hamp Hawes on piano, Joe Mondragon on bass and Larry Bunker on drums mark Discovery's return to the active label list. The originals aren't the most original, but at least they aren't *Indiana* spelled or played backwards. Good balance, good solos, with Pepper at his saltiest riding the surf. (Discovery 157, 158.)

## George Shearing

★★★★ *Swedish Pastry*  
★★ *To-A Wild Rose*

The Barney Kessel blues pattern offers a jump-off point for the Quintet to indulge itself a little more than usual. There was even room for 12 whole bars apiece by Chuck Wayne, Joe Roland and Al McKibbin. Coupling is pressed from the regular Shearing mould. (MGM 11199.)

## Reinhold Svensson

*Stars Fell On Alabama*  
*Just A Gigolo*  
*Beat The Clock*  
*Undecided*  
*The Song Is Ended*  
*Flying Home*  
*Jeepers Creepers*  
*I Wishd On The Moon*

Album Rating: ★★

For those who like the diluted bop of George Shearing, here it is again at second hand, imported from Sweden. The sightless Swedish Steinway stylist injects a little more animation into his impression of George's group, however, and the whole result is innocuous, while lacking the spark of the younger and fresher Bengt Hallberg.

Personnel of the quintet is not listed, and label listing of tunes do not correspond with the music. Actual order of tracks is as listed above (top to bottom). (Prestige PRLP 129.)

## Charlie Ventura's Big Four

★★★ *Love Is Just Around The Corner*  
★★ *O.H. Blues*

Love, it seems, is just around the corner in a little old echo chamber, with Buddy Rich beckoning it. Buddy is a competent singer and this song has long-neglected cute lyrics.

The blues, which is in three tempos, starts with CV trying to play it cool. Not bad, but this kind of thing has been done a zillion times before, often with more inspiration. (Mercury 8965.)

## Teddy Wilson

*Runnin' Wild*  
*I Can't Get Started*  
*I Surrender Dear*  
*If Dreams Come True*  
*Stompin' At The Savoy*  
*Blues, Too*  
*Memories Of You*  
*Bugle Call Rag*

Album Rating: ★★★★★

These reissues stem from the sessions Teddy made with a small band for Musicraft between 1945 and '47. The sides that feature Charlie Shavers and Red Norvo may recall, for some, the sparkling moments enjoyed by a similar personnel on Mildred Bailey's CBS show in those days.

Rest of the collective personnel comprises Buck Clayton, Ben Webster, Al Casey, Al Hall, Specs Powell and J. C. Heard. The slow sides get a good mood and the fast ones, especially *Bugle Call Rag*, are among the greatest examples of genuine swing music produced by a small combo in the '40s. (MGM E 129.)

## Kai Winding

★★★★ *I Could Write A Book*  
★★★ *Carioca*

Kai has been playing *Book* nightly in the pit at *Pal Joey* on Broadway. Here he plays melody, then doubles tempo, bops it, gives it to Lou Stein's Steinway for a few bars, slows down gracefully to take it out. *Carioca*, though well handled, doesn't sustain the interest quite as well. Both sides show the best performance and best recording of Winding in years. (Savoy 340.)

## RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

## Tommy Brown

★★★★ *No News From Home*  
★★ *Never Trust A Woman*

After hearing Tommy (Weepin' And Cryin') Brown, you'll think Johnnie Ray is the happiest cat in the world. Tommy sobs audibly throughout *No News*, should attract a mess of sobbing sympathizers. Woman is a well-rendered routine slow blues. (Savoy 838.)

## Glen Covington

★★★★ *This Is Heaven to Me*  
★★★★ *Time Waits For No-One*

Roost may have a valuable new star in this young artist, who sings the excellent tune on the first side accompanied by the ubiquitous Bill Doggett and his apparently portable Hammond organ, plus the Dave Lambert choir. Other side has no Lambert but equally effective Covington in an agreeable, only slightly aged tune. (Roost 541.)

## Five Keys

★★★★ *Be Anything*  
★★★★ *Red Sails In The Sunset*

Keys interpolate eight bars of recitativ into the last half chorus of *Anything*. Melody isn't sung quite correctly on this side, but the mood is right. *Sails* is a straight ballad treatment by this typical r & b vocal group. (Aladdin 3127.)

## Lionel Hampton

★★ *Love You Like Mad*  
★★★★ *Oh Rock*

First side is a fair tune ineffectively sung by Lionel. *Rock* starts with piano-vibes riffing, goes into unison shouting of title by the band, winds up another *Flying Home* with Hampton grunts. (MGM 11176.)

## Coleman Hawkins

★★★★ *Trust In Me*  
★★★★ *Within'*

What you'll think of this record depends entirely on whether you're a rhythm-and-blues fan or a Coleman Hawkins man.

If you're in the second group, you'll be flabbergasted to hear the tenor sax veteran bogged down by a thudding rhythm (Turn to Page 17)

Chords And Discords  
Reader Has Some Suggestions

London, England

To the Editors:

I'm taking you at your word and giving you a few suggestions for your magazine.

- 1) Why not make a record of the *Down Beat* All-Stars, every year?
  - 2) Start a campaign, for the lifting of the American and British ban on musicians performing in either country.
  - 3) Action photographs.
  - 4) Record reviews: I'm told there are 50 odd record companies in the U.S.A.; well, if your reviews are anything to judge by, they put hardly any jazz out on the market each month.
- I'd like to ask a few questions:

- 1) Has Maynard Ferguson got the plague? Surely you can appreciate Miles, Dizzy, Shavers, Armstrong and M. F. at the same time.
- 2) Is Norman Granz as big-headed as he sounds? What was his beef with Buddy Rich (Jan. 25)?
- 3) If Shearing is so boring, how does he get the votes? I personally think he has musical tact.

A. E. Merritt  
P. S. Major ninths etc. may be common musical knowledge to you, but it's Greek to me.

Seeks Analysis

Richmond, Va.

To the Editors:  
I would like to see more emphasis on the layman-type listener. For example:

- 1) An analysis of clubs in the cities and towns all over the U. S. discussing such things as availability of talent, managements' attitude, audience's attitude, etc.
- 2) An analysis of jazz in the grass roots with case histories of cats who have gotten together in record groups.

Otherwise *Down Beat* is o.k. with me, an antiquated, lately-converted cat.

Do you have any subscribers in Richmond? Would it be too much to find out who they are?

Jerry Ruberg

Digs Moondog

New York City

To the Editors:

It was John Wilson's very interesting article (March 21, 1952) on *What's Ahead?* that finally induced me to write you.

I have wondered for some time now about the lack of publicity that a certain New York City individual has been getting. This person I only know by one name—Moondog. It has occurred to me that you might not believe that he merits critical attention or review. I say this on the assumption that you have heard of him. If not, I will tell you the little I know about him.

For the past few years I have seen and heard him play around 52nd Street just East of 7th Avenue in the late evening. He appears to be a very eccentric but also a very intelligent individual who has a rhythmic feeling that seems to be phenomenal. He has made four records. Although I am not sure, I believe he is blind. His instruments are percussion, including everything from what looks like homemade drums to gourds, and the sound he gets from them is amazing. I believe he can be seen and heard almost every night in the doorway of one of the stores on W. 52nd St.

Regarding John Wilson's article, it occurred to me that, although Moondog might have what will one day be considered the dominant

rhythmic jazz form, contrarily, he might not, but he does have a unique style and a genius for rhythmic feeling. At any rate, it seems to me he certainly deserves critical attention.

Donald Mackay

Cat Pats Nat

Boston, Mass.

To the Editors:

What makes Rudi blush—? After one mildly hysterical reading of the Blesh blast re Nat Hentoff's critical analysis of Conrad Janis and his sham-jam technique, this reader put aside the *Beat* for some hours, coming back to it only to find it wasn't all a bad (albeit highly amusing) dream.

As Nat himself made clear in his introductory column, he anticipated a good amount of dissenting reaction to the opinions and criticism which he planned to deliver. If Mr. Blesh will re-read this most cogent statement of policy he will find that the "Bostonian by the name of Nat Hentoff" is hardly a journalist of the Westbrook Pegler genre—and the comparison to McCarthy is about as valid as Patti Page's four extra voices.

The estimable Mr. Blesh apparently finds the musical press a rather awesomely powerful medium, e.g., his remarks indicating that jazz politics have reached a stage where pure honest evaluation in print constitutes a smear campaign. It would seem, however, that in his ardor for fair dealing, Mr. B. is not above casting shabby aspersions on Eastern musicians, who, through no fault of their own, have a rough enough time as it is.

No Creative Skill

In his chronicle of the Janis career, Blesh remarks that the band has "played and re-played" a number of spots, obviously neglecting to note that they played and re-played the same music, in an undeviating manner, which, I believe, was the main factor of contention in the Hentoff appraisal—the fact that musicians such as those in the Janis band are static and therefore lack creative skill. I personally have heard the unit only once, and I can truthfully say I have never before or since heard a band work so hard to produce so little. This hearing, incidentally, took place before I was aware of any other opinions of this outfit, pro or con.

In the last portion of the Blesh harrangue, could we detect a note of "Viva la Company" in Mr. B.'s querulous attitude. That may be overlooked—professional pride is not a reprehensible trait. Nevertheless, the insinuation that Nat's commentary was prompted by a criterion stressing mediocrity is the most absurd proposition in a

letter filled with totally unjustified implications.

Speaking for every intelligent music lover of my acquaintance, I can only say that we are pleased and proud to have our city represented by a guy whose integrity, honesty and taste are outstanding characteristics. That is something of a recommendation for an "up-start journalist," is it not?

Max Cole

Hip! Hip!

New York City

To the Editors:

After reading what Dick Haymes had to say about the "current crud," all I have to say is "Thank God there are people like Dick in the music business." All due credit should go to Dick for his fine way of delivering a song regardless of the tune's merits.

I would like to quote what Frank Battista had to say recently. He said, "Do you think it's a mere accident when artists such as Crosby, Haymes, Fitzgerald, and Vaughan (Sarah, this is), to mention a few, have been on top so long?" I doubt it very much. It's just that these artists are consistent in what they do. They have the talent that is appreciated by the mass.

Three cheers to Dick for expressing his opinion freely and three more for sticking to his principles.

Paula Bugel

Deejay Pioneer

Jackson, Miss.

To the Editors:

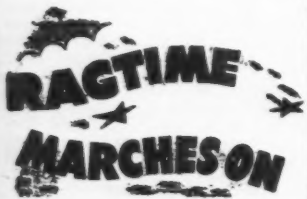
I was a pro tenor sax man for 16 years—Atlantic City and Philly, Pa. I've lived through the various jazz stages and although I never achieved any success by it I have lived the life of a jazzman. Now I am a deejay.

Deejays do have power but use it stupidly. Let me tell you of my work here in Jackson.

I have the only daily jazz show (in fact two of them) in this area. The other jockeys spin race and blues, use the "hip" talk and really try to convince people that they are spinning jazz wax. I knew when I started this jazz program that you can't force it down the listeners' throats, so I set out to educate them. Explained the various styles, played early dixieland, plenty of anecdotes, stories, patter — and gradually have brought them up to the modern sounds. In this once hillbilly-infested country, I have people now requesting Stan Getz and Sarah Vaughan and I'm proud of it.

I figure that everytime I sit behind the turntables it's like sitting

(Turn to Page 13)



TIED NOTES

BARNET-REILLY—Charlie Barnet, band leader, and Betty Reilly, singer, March 26 in Las Vegas, Nev.

KENNY-LOCKE—Norma Locke to Mart Kenny, band leader. Bride has been vocal-ist with orch. since 1944. March 18 in Buffalo, N. Y.

MERRILL-PETERS—Robert Merrill, singer, and Roberta Peters, singer, both of Metropolitan Opera, March 30 in New York.

O'CURRAN-HUTTON—Betty Hutton, singer, and Charles O'Curran, Hollywood dance director, March 17 in Las Vegas, Nev.

RUDISILL-STALBERG—Ernie Rudisill, Jr., drummer, and Barbara Stalberg, April 1 in New York.

MACCUMBER-WEXLER—Billy MacCumber, former Charlie Spivak pianist now in Army band in Japan, and Charlotte Wexler, March 4 in New York City.

ALEXANDER-MAJERAN—Ray Alexander, Jr., and Joan Majeran, April 6 in Valley Stream, L.I.; N.Y. Ray plays drums and sings with the Jack Keller Trio at Lamp-lier in Valley Stream.

LOST HARMONY

CARTER-PHAGER—Janis Carter, film actress, from Carl Phager, New York musical director, March 26 in Los Angeles.

FINAL BAR

WENBICH—Percy Wenrich, 72, com-poser, March 18 in New York.

BAILEY—Bill Bailey, songwriter, 68, March 17 at Fort Lauderdale, Fla.

ARNTZEN—Virgo S. Arntzen, 80, former musical director for many Boston theaters, March 30 in Needham, Mass.

BIART—Prof. Victor Biart, 75, musician and conductor, March 26 in Norwalk, Conn.

PACK—Ernest Pack, 65, violinist, March 23 in Cincinnati, Ohio.

SIMPSON—Cass Simpson, 42, onetime Earl Hines pianist and arranger, and also leader of his own band, March 28 in Elgin, Ill.

NEW NUMBERS

SALVADOR—A son, Richard Paul (5 lbs. 10 oz.), to Maria & Sal Salvador, March 18, in Jamaica, L.I.; N.Y. Sal plays guitar with Mandell Lowe's Quartet.

LEVINSKY—A daughter to Shirley & Kermit Levinsky, March 20, in N.Y.C. Jane (5 lbs. 4 oz.), Kermit is tenor man and arranger for Tommy Dorsey.

BECKENSTEIN—A daughter, Cara Phyl-lis (6 lbs. 18 oz.), March 28 in N.Y.C. to Ruth and Ray Beckenstein. Ray plays tenor with Teddy Powell at the New Yorker Hotel.

LESKO—A son, John III (8 lbs. 8 oz.) in N.Y.C. to Margery and John Lesko. John plays piano on the Kate Smith Show.

TEAGARDEN—A son, Joseph Clois, to Mr. and Mrs. Jack Teagarden, March 18 in Burbank, Calif. Dad is currently head-ing all-star combo at Hollywood's Royal Room.

LANDIS—A son, Todd Richard, to Mr. and Mrs. Charles ("Chuck") Landis, March 1, in Los Angeles. Dad is operator of two Los Angeles nighties, the Tiffany Club and the Surf.

GARIOTO—A daughter to Ely & Louis Garioto, March 24th, in Bklyn, N.Y.C. Leslie (5 lbs. 1 oz.), Louis plays piano & organ with the Johnny Guarneri Quintet.

HAWK—A daughter, Valerie (7 lbs.), to Mrs. & Mr. Kenny Hawk, March 6th, in N.Y.C. Kenny plays vibes & traps with the Charlie Burnett Quartet at the Riviera, Port Washington, N.Y. (Bernie Mann's place) and his wife sings club dates.

BURKHART—A son, James Alan (6 lbs. 2 oz.), to Mr. and Mrs. Jay Burkhart, March 31, in Chicago. Dad is bandleader.

GOURLAY—A daughter to Mr. and Mrs. Ian Gourlay, March 20, in Glasgow. Dad is singer, composer, and clarinetist with BBC's Scottish Variety orch.

ROBINSON—A daughter, Diana Robin, to Mr. and Mrs. Robert S. Robinson, March 27. Dad is saxophone player in March Air Force band; mom is former singer-dancer, Diana Robinson.

Pointing With Pride

(Jumped from Page 1)

west, while Hollywood's Charles Emge will help batten down the West Coast hatches.

Some samples of the expansion of editorial viewpoint are quite evident through the pages of this issue.

You will find the beginnings of a well-rounded classical department which will be turned out every issue by Robert Darrell, a pioneer in the art of music-on-the-record criticism and an eminent personality in the world of longhairs.

You will find that John Hammond, perhaps the key figure in the development of modern music business, is once again a regular contributor to *Down Beat*.

You will find no less a personality than the versatile Steve Allen, already widely known as musician, composer, comedian and TV emcee, displaying his talents as a regular columnist in our pages.

You will find an endless array of distinguished guest contributors such as Mitch Miller, Dave Cavanaugh, Hugo Winterhalter, Norman Granz, Milton Rackmil, Milton Gabler.

You will find an overhauled record review section, vastly improved in the quantity and quality of its coverage.

By and large, the major portions of *Down Beat* will be devoted to solid reporting, to the conveyance of fundamental data and service to our readers—musicians, tradesmen and fans alike. We will bring you farther backstage and draw you closer together with the music trade you are interested in. There will be pages of "hot" news, pages of service features covering the record business, the musician and his business, music in radio and television, songs, songwriters and music publishers, and bands and band business.

To expedite these editorial services, faster and more effective deadlines have been established. Instead of a lag of several weeks, it will now be only a matter of days from the time we write it to the time you read it.

In short, the new era at *Down Beat* will aim at complete coverage of the whole art and business of today's music.

—The Publishers

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## Chords, Discords

(Jumped from Page 12)  
behind my tenor, almost as if I was playing myself. The pop show

is the same and I'm on about two hours a day. I've given the public plenty of talk on good music. I've run Johnnie Ray into the ground where his records do not sell here. I've pointed out all the gimmicks

## "SONGS FOR SALE" SCORE SHEET

SONGS FOR SALE ON APRIL 19 PROGRAM

1. **DON'T WANT TO MAKE ME WANT YOU**, written by L. N. Marceron of Washington, D. C., will be sung by Eddie Fisher.
2. **JIMMY, JIMMY, JIMMY**, written by John Fortna of New York City, will be sung by Betty Clooney.
3. **THE DEVIL'S A WOMAN**, written by Mildred Luton of Sylvia, Tenn., will be sung by Hoagy Carmichael.
4. **THROUGH THE GRAPE VINE**, written by George and Blanche Posnac of Brooklyn, N. Y., will be sung by Betty Clooney.
5. **IF I EVER GET RICH MOM**, written by Frank Rhoades of Johnstown, Pa., will be sung by Eddie Fisher.
6. **FREE AS A BREEZE**, written by Mrs. H. W. Setly of Maple Shade, N. J., will be sung by Hoagy Carmichael.

WINNER OF MARCH 29 PROGRAM

1. **RHODE ISLAND REDHEAD FROM PAUTAWKET**, music by Ray Greif, lyrics by Kay Wells, of New Hyde Park, N. Y. Sung by Teresa Brewer.

—sound effects, triple voices, etc. and the people dig my story.

Yes, the jockeys carry weight. What is needed is more jockeys who know music or who have been it. I'm bucking five radio stations here and the other jockeys are "hit riders." They play what they think people want to hear. I play what I, as a professional musician, think is good music worthy of listening.

Jack Garrett, WJQS

## Helium Head

KFMB, San Diego, Cal.

To the Editors:

Like pappy used to say: "There's nothing worse than a reformed drunk—" or I might add, a reformed disc-jockey—Nat Hentoff for instance. Hentoff, an ex-disc-jockey, flays the nation's record players as being primarily responsible for the bad music the poor, unsuspecting public is forced to listen to. Hah! He says that if the jocks would play Brubeck, Holiday and Getz et al, the public would cast aside the Rays, the Lombardos, the Monroes and the hillbillies. Nuts! Jazz jocks are listened to by the esoteric cult; and their Hoopers are esoteric, too. And besides, jazz fans don't buy soap and furniture polish and all those other products that radio stations live on.

I know. I spent five years as a jazz jock. Gad, how the musicians

loved me. But not the public, in any great degree. Now I can the ever lovin' public with what their conventionally trained ears tell them is "good" then occasionally slip in something I think is good. This, I feel, is doing more for the cause of promulgating a better grade of music than the absolutist proposals of Mr. Hentoff. Figure it out. Who listens to the jazz jocks: the jazz enthusiast. There's no need to sell him on the idea that good jazz is good jazz. It's the others we should worry about. And the only way to broaden their taste is to slowly build their confidence in YOU, the jock... play what they want, assuage them. Then every once in a while hit them over the head with something good. If they'll take it... you're making inroads.

Please tell Mr. Hentoff that I can't help it if my mom named me Joe Heliumhead. It's my name and after all I have to live with it.

Howard Garland

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## THE LIGHTHOUSE

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# Ralph Flanagan Managers Both Steamin' At Freeman

By BERNIE WOODS and HERB HENDLER  
(Ralph Flanagan's Personal Managers)

On page 13 of the April 18th *Down Beat*, there is a story titled "Freeman Finds Flanagan Forgetful." As Ralph Flanagan's managers, we, Bernie Woods and Herb Hendler, immediately called *Down Beat*. We felt that if any blame was to be

cast for Ralph's not getting in touch with Don Freeman from Hollywood, it should be placed on our shoulders.

When Ralph reached Hollywood for his Palladium opening, he told us that he had seen Freeman in San Diego several nights before and that Don had asked for another interview with Ralph. As nicely as possible, Ralph postponed the interview on the grounds that he wanted to go on personally-written record with his thoughts, claiming that Don had interpreted them to Ralph's disadvantage in a 1951 interview.

We (Woods, Music Editor of *Variety* for eight years and Hendler, in the publication field off and on for a similar number of years) advised Ralph not to go on record with anything for Freeman. Although it is questionable as to whether Don misquoted Ralph during the previous interview, we both felt that he had "slanted" his story with tongue in cheek, writing in a manner that was meant to make Ralph look foolish to *Down Beat* readers.

Whatever Freeman's intentions were in doing this, we do not think that either the previous interview or any new one he might write would be meant to help Flanagan or the music business. This style of writing is an ancient gimmick used by writers who wish to call attention to themselves rather than their subject matter.

## No Beef

We have no beef with Don Freeman. It is in his province to write in any manner he sees fit. In fact, we'd like to encourage him to do another article on Flanagan with the applies to a few questions which we are listing below.

Question 1 (a) Is it true that since Flanagan became such a tremendous over-night success, the various record companies and booking offices, which did nothing from World War II till then to stimulate a dying dance band business, worked and are now working to create such new dance band attractions as Buddy Morrow, Billy May, Neal Hefti-Frances Wayne, Jerry Gray, Frank DeVol and Ray Anthony?

(b) Hasn't this new excitement for the dance band business helped individual musicians all over the country?

Q-2 (a) Are money-making ballroom and other one-nighter operations important to musicians in both local bands and the "big name" traveling bands?

(b) Isn't Ralph Flanagan's \$575,000 gross for the year 1951 indicative of the fact that he has been a big boon to the ballroom and one-nighter business?

Q-3 (a) Isn't it true that the dance band business receives a stimulus when a top moneymaker becomes a "standard" for all other new bands to shoot at—in an effort to compete for his position as the top band?

(b) Haven't the other new bands been going after Flanagan in just this manner during the past two years?

(c) Since this stimulates the creation and exploitation of new ideas, isn't this both good and healthy for the business?

Q-4 (a) Doesn't it go without saying that disc jockeys are the determining factor in the success of both musical attractions and musical material these days?

(b) Hasn't the fact that the excitement created by disc jockeys for Flanagan's records caused them to be more receptive to the records of the other new bands and didn't they start playing a great deal more instrumental music on the air than they had before Flanagan?

(c) Isn't that good for the dance band business and the musicians who are in it?

Q-5 (a) When an attraction breaks attendance records, doesn't this make newsworthy material and create excitement in the minds of the public?

(b) Isn't the fact that Ralph Flanagan first broke and now holds the attendance records at Frank Dailey's Meadowbrook, Convention Hall, Asbury Park, and other spots in Kansas City, Omaha, Cincinnati, etc., proof that he and his music are a great generator of excitement?

(b) Don't these facts prove that Ralph Flanagan, more than anyone else, seems to have got the public on its feet, dancing again, and isn't that important to all musicians, whether they be a name band or a local three-piece combo?

Q-6 (a) When the public sees and hears dance bands on top radio and television shows, don't you think that that is a stimulus for the music business?

(b) Hasn't the fact that Flanagan had two commercial radio programs built around his band (19 weeks for Chesterfield and 39 weeks for Army Recruiting) plus appearances on the Kate Smith TV show, and the Cavalcade of Bands along with many others, helped sell dance bands and dance music?

Q-7 (a) Is there any reader of *Down Beat* who doesn't want to make money?

(b) Is Flanagan wrong to offer the public what he thinks will make the most money—because he thinks that it's right to give people what they want rather than try to cram something down their throats because of personal standards, whether they be artistic or otherwise?

Q-8. Are those who criticize the people who have the greatest public acceptance helping this business, or are they tending to destroy the very business that is their bread and butter by rapping these people in a left-handed fashion?

Q-9. Would there be record companies to make records, disc jockeys to play them, and dealers to sell the records of so many fine jazz attractions, if it weren't for the commercial attractions, which create the earning power that enables the above to experiment with the less commercial, but possibly more artistic efforts?

## Better Understanding

Since the above questions emanate from our association with Flanagan and observation during

the time we've managed him from the inception of the band in March, 1950, we think the answers to these questions will help Don Freeman, and some of the readers who sent *Down Beat* some very critical letters after Freeman's 1951 interview with Flanagan, to arrive at a better understanding of what Ralph has done to benefit the business and the various individuals in it.

The facts certainly indicate that Flanagan was the first in a long time to come along with something constructive for the dance band business. The results speak for themselves.

It's awfully easy to criticize... it's difficult to create.

## Leaders Mull Association

(Jumped from Page 1)

Federation of Musicians, and several band promoters, as well as the National Ballroom Operators' Association.

### Could Stir Hype

Initial responses to the association idea have been encouraging. Wisened tradespeople feel that such an organization might provide just the proper amount of hype that could start the ball rolling for the dance business, which at this point seems to be taking on its freshest appearance since the end of World War II.

The apparent interest of record companies in bands, the formation of several well-publicized new and different sort of bands, and a feeling among the veteran maestri that the public seems ready to dance again represent the several cues that lead to the birth of an association idea.

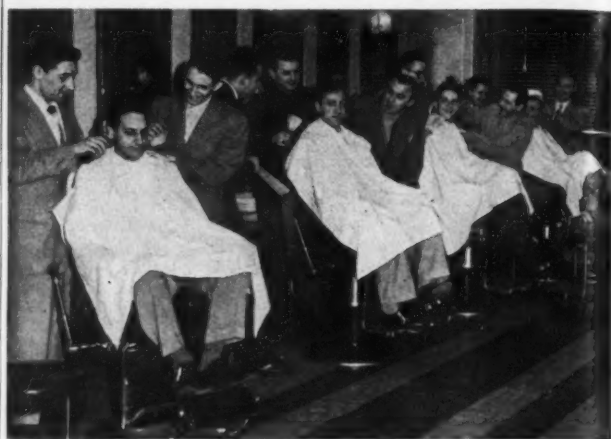
## Skylarks Back Betty Hutton

Hollywood—The Skylarks, vocal group which accompanied Betty Hutton on her recent tour of Japan and the Korean fighting fronts, are backing Betty in her vaude date at New York's Palace, where she opened April 12.

## Jackson Vs. Jordan

New York—Willis Jackson, tenor sax honker now leading his own combo, will be pitted against the Louis Jordan Tympany Five for a series of theater dates.

First date is at the Howard in Washington May 2, followed by the Earle in Philly May 9 and the Apollo in New York May 16.



NO GAG shot is this. Ralph Marterie (looking at occupant of center chair) has stipulated that every member of his band must get a crew cut. Looks neater. Among the musicians above are Corny Panico, Charlie Spero, and Kenny Mann.

## The Hollywood Beat

# Contino Jumps Happily From Cell To Mocambo

By HAL HOLLY

Hollywood—Dick Contino opened March 25 at the Mocambo, stepping into the spotlight for the first time since he was released from the Federal penitentiary, where he spent four and a half months for violation of Selective Service regulations.

"I'm really jittery," he told us shortly before opening. "But I've got to face this thing sooner or later. I've been wanting to play a date somewhere—get up in front of people and take whatever happens. But I've been expecting my call; I passed my second physical a month ago. I might have been called even on the day I was announced to open."

There were rumors that the club would be picketed. This did not happen, but we did notice that the floodlights that ordinarily illuminate the big banner used to herald headliners at the Mocambo had not been turned on, although a big sign with Dick's name was aloft.

### Celebs Present

Danny Thomas, Virginia Mayo, Vera-Ellen, Phillip Reed, Joe Pasternak and other celebrities were among the crowd. When bandleader Eddie Oliver announced Contino's name there was a moment of silence before the audience gave him enough encouragement to enable him to say: "Thanks. You don't

know what this means to me."

We're no authority on the accordion, but hearing Dick Contino, for the first time, we knew we were hearing a real musician who seemed to be bringing to the instrument not only great natural showmanship but some touches of true artistry. We liked his trick (new to us) on *Charmaine*, where he sustained all the opening notes in the melody until the entire opening phrase produced a beautifully dissonant chord.

### Movie Ending

When Danny Thomas came to the mike to read Dick's message to operator Charlie Morrison ("Thanks to Mr. Morrison, one of the greatest of the many who have helped me to the path of complete recovery from my illness"), it seemed a bit like the ending of a movie.

Apparently Hollywood had again taken Dick Contino, the kid who did four and a half months on a draft evasion charge, to its heart. What's it mean? Who knows?

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☐ Harmony

☐ Tune Memorizing

☐ Violin

☐ Vibes

☐ Band Experience

☐ Combo Experience

Name.....

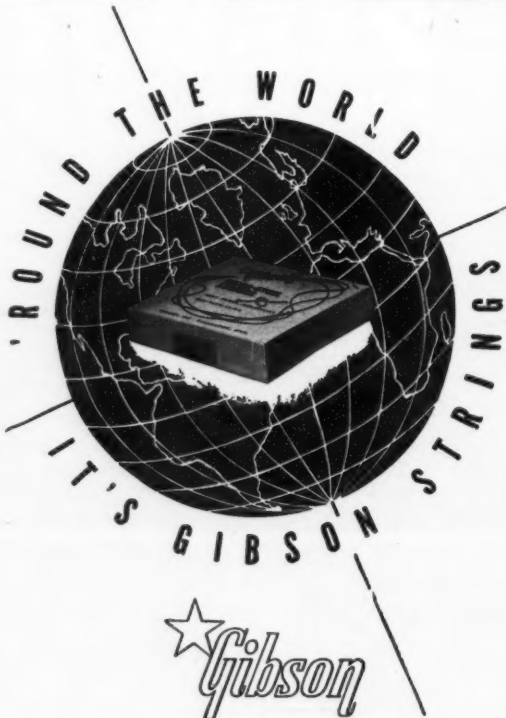
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Music experience.....

City.....

State.....

Age.....



## Speaking Quite Organ-ically, The Hammond Is Swinging

New York—Slowly but surely the music business is being organ-ized!

The AFM, AGVA and AFRA have nothing to do with it. Perhaps it would be clearer to claim that the music business is being Hammond-organized, and it's a trend that might have reached runaway proportions by now were it not for the brake applied to it in the cost of the instrument itself.

Only 121 Hammond organists are listed in Local 802, but reliable statisticians estimate that every 58 seconds a new student of the instrument rolls off the assembly line. And 99 times out of a hundred he is a pianist who never expected to push pedals even as a sideline, but is now considering making it his mainline.

### No Novelty

Of course, the use of Hammonds in the pop and even the western record field is no novelty. Jesse Crawford and Milt Herth were established record names in the 1930s, the latter cutting a long series of Decca dates featuring Willie (The Lion) Smith that gave a slightly jazz-toned flavor to his brand of corn.

The Three Suns have done much to keep the organ alive on discs for a decade. More recently Owen Bradley, now the music director for the western division of Coral Records, backed Red Foley organically on some hits for Decca and Lennie Dee, who also started out as a vocal background man, started waxing under his own name for the same label. Similarly Buddy Cole was the anonymous organist on some Margaret Whiting-Jimmy Wakely sides for Capitol.

### Fats Did It

The emergence of the organ in the rhythm-and-blues and jazz fields has been developing slowly for about 12 years. It was only in 1940 that Fats Waller, who had generally confined his recorded organ work to spirituals, began to double in earnest and came up with a hit, his own *Jitterbug Waltz*. Around the same time, he pedipulated some of the songs on his regular pop sessions, a memorable example being *Come Down to Earth My Angel*.

In the same period that Milt Herth was hot on Decca and Waller was starting his experiments at Victor, John Hammond, then working for Columbia, set up a session to compete with Herth. He surrounded organist Glenn Hardman with a jazz group (Lee Castle, Lester Young and others) for some oddly intriguing sides, since referred to by collectors as the original John Hammond-organ session. And John's discovery, Count Basie, cut one experimental organ side with the full band and Jimmy Rushing, *Nobody Knows*.

### Wyatt and Taylor

After that, nothing exciting hap-



Customers at Birdland are reflected in the mirror that backs Bill Davis' Real Gone Organ.

pened organwise for several years. Bill Gooden played some blues and boogie-woogie organ on a Sid Catlett session for Manor that aroused no stir at all. Bob Wyatt formed a duo team with pianist Billy Taylor; they worked the Royal Roost and other spots around town with modest success. They accompanied Una Mae Carlisle on four National sides and did a date on their own for Columbia that was never released.

One of the locations played by Wyatt and Taylor was Wells', the bar and grill on Seventh avenue uptown that has been a veritable nursery for organ talent. Charlie Stewart, one of the better modern thinkers in the department of four-limbed dexterity, has worked there often, and Ram Ramirez, the pianist best known as composer of *Lover Man*, is currently working there doubling on Hammond.

### The Dukaton

The Wyatt and Taylor sound apparently inspired Doug Duke, a musician with a mechanical mind, to combine both halves of their operation into one instrument. The result was the Dukaton, which he introduced at the Lenox lounge in Harlem and later played on a tour with Lionel Hampton.

Lionel has since encouraged the use of the organ sound in his surroundings, using Buddy Cole and Milt Buckner. The latter featured the organ on some of his own MGM records, cut before he rejoined Lionel's band.

### Davis Swings

But the real kickoff for the new trend was Bill Davis. Profiled in the *Beat* last summer, he had at that time been trying to convince the world, for more than two years, of the Hammond organ's right to be considered a jazz instrument. He, too, had worked at Wells' early in 1949, and later that year made four sides for Mercury, only two of which were released.

Last January Davis persuaded a reluctant Birdland, which was reputedly afraid to "turn the club into a church," to try him out. Aided by guitarist Bill Jennings and drummer Chris Columbus, Bill turned the aviary into a veritable madhouse. He was swinging like

## Multitaplicity

Hollywood—Anyone who ever pondered over what might happen if several multitappers ever got together is going to find out.

At this deadline, Gordie Hermel, who one-man-banded *Shiek of Araby* and *Chinatown* on the McGregor label; Blake Reynolds, followed through with an all-reed band (playing all the parts himself) on the same label; and Ed Skrivaneck, the "Sextet from Hunger" banjo and guitar man, were busily engaged in secret recording sessions at a local studio, coming out occasionally at odd hours only for coffee—and more tape.

"We're either going to set music ahead a hundred years—or back a thousand. We won't know until it's all over," stated Gordie. Whatever it is, it will be billed as the "Gordie Hermel Trio."

## J. J. To Leave For Venezuelan Gig

New York—Ace trombonist J. J. Johnson, who returned recently from a trip to Korea and Japan with Oscar Pettiford's USO unit, was due to leave this week for Venezuela.

J. J. has set a deal with Alde-mor-nio Romero, leader of a band in Caracas that plays pop, Latin and North American music. Leader recently decided to add some Yankee authenticity by including one or two musicians from this country.

If all goes well, J. J. will be gone a year. His wife and children will join him in Caracas next month.

## TV Success Cues Liberate Aud. Tour

Hollywood—Walter Liberate, pianist-entertainer who has blossomed from a medium bracket nitery act into a big-time attraction since he clicked solidly with televisioners via his modest KLAC-TV series here, hits the auditorium circuit with a date at L.A.'s Philharmonic April 15 in which he will be backed by a 22-piece orchestra under the baton of brother George Liberate.

crazy, and the public was rocking with him.

The panic was on. Bill's hit Decca records on organ with Louis Jordan (*Tamburita Boogie*, *Lemonade Blues*) led to a contract of his own with Okeh. By now others were jumping on the organ-wagon. Bill Doggett helped to make Ella Fitzgerald's records jump, then made some sides with Wini Brown and took his organ out on tour with her. Billy Shaw announced that he planned to book Milt Buckner as a single on organ. Count Basie returned to the organ for a Mercury combo date. Meanwhile Dick Hyman and numerous other pianists are being asked to double on all kinds of unexpected jobs.

Call it a trend, call it a fad, but two facts have been proven. One, the organ can swing. Two, it can get for the record company as big a sound as can be obtained by paying seven hornmen scale. For these two reasons alone, we feel sure the Hammond in its new role is here for good. —len

## Things To Come

These are recently-cut records and their personnels. Though not all jazz sides, many may be of interest to *Down Beat* readers because of some of the sidemen in the groups. Do not ask your dealer for them until you see by the *Beat* record review section that they are available.

## Video Income Doubles for Hwd. Tootlers

Hollywood—A steady increase in the use of live music on TV shows is noted here in figures released by AFM's Local 47 in which it is shown that total TV earnings of musicians in 1951, \$1,247,822, more than doubled the 1950 mark of \$580,872.

Total earnings of Local 47 musicians in both radio and TV for 1951 was reported at approximately \$6,000,000, said to be the best year since the slump hit radio here in 1946.

No figures were available on radio and TV earnings of members of AFM's Local 767, the union's Negro branch, jurisdiction of which corresponds with that of Local 47 geographically. However, some significance was seen in the fact that, for the first time, a Local 767 member has been regularly employed for the full season on a network show originating here. The musician is Buddy Colette (sax and flute) who does both the radio and TV segments of the Groucho Marx NBC show with the Jerry Fielding orchestra.

## Bob Thiele May Join Coral A & R

New York—Bob Thiele, former owner of Signature Records, appeared set to join the recording department of Coral Records as an assistant to veepee Jimmy Hilliard. Thiele recently acted as the liaison in the sale of the Signature masters to the Coral firm.

Thiele is noted to be a jazz-conscious recording man, having originally started Signature as an outlet for jazz slings. For the latter firm he turned out many interesting items featuring such talents as Coleman Hawkins, Flip Phillips, Eddie Heywood, Earl Hines, Yank Lawson, and Johnny Bothwell.

## Sidemen Switches

Elliot Lawrence: Steve Perlow, bari., for Sid Brown; Sam Marowitz, lead alto, for Vinny Dean; Buddy Jones, bass, for Mert Oliver (to TD); Al Cohn, ten., and arranger, for Stan Kosow . . . Jerry Wald: Jack Agee, bari., for Sid Brown; Eddie Caine, bari., for Danny Bank; Al Porcino, tpt., for Ed Badgley; Ted. Parkert, drums for Howie Mann.

Mike Durso (Copacabana): Chuck Evans, tro., and Doc Clifford, alto, added . . . Bobby Hackett (Terrasi's): Buzzy Drootin, drums, for Morey Feld . . . Gene Corber: Bob Wick, drums for Gene Young; Kenny Mason, bass for Phil Norman.

Russ Bothie (Paradise Blrm., Chi.): Jack Milton, tenor, for Chuck Fonda (to Country Fair with own combo) . . . Ted Steele (WPX): Ronnie Selby, piano, for Bernie Sands . . . Tommy Reynolds: Norman Gevanthor, tpt., for Roy Raye.

The Goofers: Frank Savarese, bass, for Kenny O'Brien . . . Shep Fields: Sam Most, clarinet, for Tommy Lucas . . . Duke Ellington: Keg Johnson, tro., for Juan Tizol . . . Tex Beneke: Ziggy Elmer, tro., for Vahay Takvorian (to Tommy Dorsey).

Dean Hudson: Mal Gillis, lead alto, for Bob Chambers (to form own combo); Don Stone, tpt., for Don Stratton (to Mal Ballet); Rocky Peters, alto for Al Phillips

NAT KING COLE TRIO with orchestra (Capitol, 3/31/52). Trumpets—Mickey Mickie, Bernie Privin, Rickey Tracy; trombones—Larry Alpert, Jack Lacy; saxes—Hymie Scherzer, Carl Prager, alto; Phil Bodner, Al Klink, tenors; Art Dreilinger, bari.; rhythm—Dunay Shaker, drums; Lou Stein, piano; Jack Costanza, bongos; Chuck Harris, bass; Johnny Collins, guitar. A vocal group.

Can't It and Rough Ridin'.

GENE KRUPA TRIO (Mercury, 3/19/52). Charlie Ventura, tenor; Teddy Napolean, piano; Gene Krupa, drums.

Perdido; Sardust; Drumboogie; St. Louis Blues; untitled original by the Trio; Please Don't Talk About Me When I'm Gone.

BILL HARRIS ORCHESTRA (Mercury, 3/19/52). Trumpets—Bernie Glow, Al Porcino, Neal Hefti, Charlie Frankhouse; Nick Travis; trombones—Eddie Bert, Vern Filley, Bart Varsellona, Bill Harris; saxes—Sam Marowitz, Murray Williams, alto; Hal Kozlik, George Berg, tenors; Pete Mondello, bari.; rhythm—Tiny Kahn, drums; Ralph Burns, piano; Clyde Lombardi, bass; Sam Herman, guitar. Ralph Burns, arranger.

Bijos; Gloomy Sunday; two untitled originals.

MACHITO & HIS AFRO-CUBANS (Columbia, 3/18/52). Trumpets—Mario Banes, Bernie Glow, Paquito Davila, Bobby Woodlin; saxes—Lennie Hambro, Gene Johnson, alto; Freddie Skerritt, Jose Madera, tenors; Leslie Johnson, bari.; rhythm—Rene Hernandez, piano & arranger; Bobby Rodriguez, bass; Uba Nieto, tymbales; Jose Mangual, bongos; Luis Miranda, conga. Graciela, vocals.

Sambas; Numb Land; Bee-Roo-Bee-Comber; El Paso; Untitled.

JOHNNY KING with BUDD JOHNSON'S ALL STARS (MGM, 3/26/52). Joe Newman, trumpet; Hilton Jefferson, alto; Budd Johnson, tenor; Cecil Payne, baritone; Billy Taylor, piano; Kelly Martin, drums; Milton Hinton, bass.

Way Downstom at the Bottom of the Hill; I'm Looking at You Dear; Where Were You?; Yaki Yaki!

LILY ANN CARROLL with HUGO WINTERHALTER'S ORCHESTRA (Victor, 3/24/52). Trumpets—Carl Poole, Al Porcino; trombones—Bart Varsellona, Warren Covington, Billy Fritchard, Bobby Byrne; saxes—Sid Cooper, Toots Mondello, alto; Boonies Richmond, Al Klink, tenors; Art Dreilinger, bari.; rhythm—Morey Feld, drums; Lou Stein, piano; Jack Lasherg, bass. A vocal group.

Reinforcements; other titles withheld.

CHARLIE PARKER ORCHESTRA (Mercury, 3/23/52). Trumpets—Carl Poole, Jimmy Maxwell, Al Porcino, Bernie Privin; trombones—Lou McGarity, Bill Harris, Bart Varsellona; saxes—Harry Terrill, Murray Williams, alto; Flip Phillips, Hank Ross, tenors; Danny Bank, bari.; Charlie Parker, alto; rhythm—Don Lamond, drums; Ray Brown, bass; Freddie Green, guitar; Oscar Peterson, piano.

What Is This Thing Called Love; Night and Day; I Can't Get Started; Almost Like Being in Love.

ROBERT MAXWELL harp solo with Rhythm (Mercury, 3/18/52). Robert Maxwell, harp; Don Lamond, drums; Joe Kay, bass; vocal group (4) on Gallop.

Mary Lou Gallop.

RICHARD HAYES, with Eddie Sauter conducting & arranger (Mercury, 3/28/52). Trumpets—Nick Travis, Bobby Nichols, Bobby Stiles; trombones—Ollie Wilson, Kai Winding, Bill Harris; saxes—Sid Cooper, Phil Bodner, alto; Boonies Richmond, Paul Quishette, tenors; Murray Williams, bari.; rhythm—Trigge Alpert, bass; Arnie Holoop, piano; Don Lamond, drums; Mundell Lowe, guitar.

Summertime; Junco Partner; Huckleberry Finn; If God Would Forgive Me, Why Won't You?

JERRY WALD ORCHESTRA (For Sale, 3/31/52). Trumpets—Al Stewart, Al DeRial, Dick Sherman, Al Porcino; trombones—Sonny Russo, Jack Hitchcock; saxes—Sam Zittman, Herb Keller, alto; Buddy Arnold, tenor; George Berg, Eddie Caine, baritone; rhythm—Don Lamond, drums; Ed Sefranek, bass; Jack Kelly, piano; Billy Bauer, guitar. Chris Connors, vocals, Obie Masling, arranger.

Fantasies from Heaven; Rainin' and Almonds; The Thrill Is Gone; Jambalaya.

ANNE ROSS with KENNY CLARKE'S QUARTET (Dee Gee, 4/1/52). Milt Jackson, vibes; Percy Heath, bass; Blossom Dearie, piano; Kenny Clarke, drums.

Every Time; Between the Devil and the Deep Blue Sea; Believing; I'm Beginning to See the Light.

NAT COLE & HIS TRIO (Capitol, 3/31/52). Nat Cole, piano; Jack Costanza, bongos; Johnny Collins, guitar; Chuck Harris, bass.

Laura (piano solo); Down by the Old Mill Stream; six other titles withheld.

FLIP PHILLIPS' BAND (Mercury, 3/21/52). Al Porcino, tpt.; Bill Harris, tro.; Charlie Kennedy, alto; Flip Phillips, tenor; Cecil Payne, bari.; Clyde Lombardi, bass; Freddie Green, guitar; Max Roach, drums; Mickey Crane, piano; Chico O'Farrell, arranger.

I'm Putting All My Eggs in One Basket; Singing in the Rain; Someone to Watch Over Me; untitled original by Chico.

EDDIE BERT QUINTET (Discovery, 3/19/52). Eddie Bert, tro.; Harry Bias, piano; Frank Liles, drums; Clyde Lombardi, bass; Sal Salvador, guitar.

All the Things You Are; First Day of Spring; The Ming Tree; Molshoj.

Vincent Lopez (Taft Hotel); Teddy Norman, bari., & vocals, for Nick Rivello; Lynn Roberts, vocals, for Kathy Allen.

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## The Blindfold Test

# Garroway Laments Sarah's Lapse

By LEONARD FEATHER

Like quite a few other gentlemen who have graduated out of the disc jockey school into bigger things, Dave Garroway had a pretty sound grounding, in his earlier days, as a music enthusiast, and, during that time, developed as keen a pair of ears and as good a level of taste as you will find in his field.

Dave's ratings were made according to the usual blindfold test system, four stars being the maximum. His tape-recorded comments are reproduced verbatim.

### The Records

1. I thought it was Frances Wayne for a minute, but . . . anyway, the lady's heard Sarah, but after all, who hasn't, a little bit? This is a nice, pretty slick, competent modern tune; the band sounds a little like Thornhill—the piano did, I mean . . . I don't feel very much about this; it's a better than average production of a little-better-than-average commercial tune. Maybe two stars.

2. Well, this record is what's wrong with Norman Granz. This is the Boston Symphony Hall concert, I think. You notice quickly that they don't try to have a climax every 30 seconds. Norman's concerts—actually Norman's are the best of the concerts that try to have a climax every 30 seconds, but you can't do that! Louis' band has maybe one or two big moments a night, and they work up to that. As incandescent as the man is, I don't see how he's going to get along without Teagarden and Hines. But he's done it before; he's never depended much on the band. Another thing, Louis' music is less non-arranged than most of the music at these concerts. These boys fit together. Four stars.

3. The gentlemen on that record who were with Woody Herman in 1946 should go listen to Woody Herman in 1946, and maybe be ashamed. Even Mr. Harris, whom I admire; but what an embarrassing sound, comparatively . . . *Apple Honey*, isn't it . . . This is another example of the guys trying to cram everything into two minutes and 30 seconds. Musically it sounds as though it were made in Japan. You're afraid it's going to fall apart any second. Rhythm section was too loud; it was in the way. Thump-thump-thump-thump. Give it one star, just to keep us from getting dark.

4. Hodges is the answer to the people who say that you can't produce tastefully all the time, that you have to fall into the vulgar repetitions and riffs that Flip and Bill fell into on the last record. I've never yet seen him stand up and do something that was vulgar or not tasteful. I've heard the new band several times and it's always exciting. Lawrence Brown is dignified, and handsome too. Even on a nothing tune like this; but the performers are such fine fellows, musically, that they make a handsome sound even not doing anything. And of course, they all say Thank You, Duke Ellington. Three, I'd say.

5. The whole mambo business is secondarily a musical idea and primarily a dance thing. It feels better to move than it does to listen. This wasn't for me; reminds me of George Hoefler's description of a piece of rock candy: nothing happens. Although some of the mambos that Prado has done have been wonderfully exciting things. Almost erotically exciting, which I'm sure is what the mambo was first written to be. Dave Barbour's band did a fine thing on the mambo, too. But this one, there just isn't much to say about it. One star.

6. That sounds like Nat Cole after taxes . . . the way people are falling apart these days it might even be Nat Cole, but I sure hope not. It can't possibly be. A very dull imitation, vocally and piano-wise. He's stolen all the tricks and left none of the good things there. The guitar is kind of charming; or maybe it's just a relief from the band imitation. Too bad about imitations; I resent them unless they're done in fun, as a humorous frank imitation . . . but if we had never heard Nat Cole; suppose this fellow had grown up all by himself on an island someplace, never heard of Nat Cole, and developed this style in the dark—well, it would be pretty sad for him to hear some guys like me say, well, this fellow's no good, because he imitates somebody of whom he had never heard. And that has probably occasionally happened. Vern Frieley, I believe, never heard of Bill Harris, yet he plays similarly. I'm embarrassed to have to rate this . . . one star.

7. Well . . . as you grow old, you suspect that you may be changing, as well as the world around you. The way I used to enjoy jazz, I don't any more, I think . . . as the saying is, they're doing the same old thing, just a new bunch doing it, and you're not one of 'em anymore, kid. But then I get out the old records and the same things happen to me; the same physical chills up the spine, so I'm still metabolizing. And occasionally new things reassure me that I'm not growing old, that it



Dave Garroway

isn't true the music business is staggering around looking for someone to come along and give it what Sarah gave it four or five years ago. And Billy, to a lesser extent—I've never felt that Billy had the heart, or the technique, or the natural equipment Sarah had; just did the same thing to a lesser degree—I admire Sarah very much, admired her great strength when she first came out. So when the new records come out I know all the sounds. She's better than she was a year and a half ago, when she was making arpeggios out of chords, which is awful hard for a non-musician like me to understand. But all you have to do to know my opinion of this record is to play *If You Could See Me Now* and take my blood pressure. It would go up. So here is just the shell of a great talent. Not, I believe, a lost talent; I think if they got her out of those sequin gowns and she would let her hair down and have the fun out of music that she had when I first knew her, everything would be fine. I realize this is commercially impracticable—the lady would like to make a buck. I'm not doing all the things I want to do, either. But there are people who can make the compromise. Like Louis. But at least Sarah's vocal quality, like Ella's, remains unimpaired. Give this two stars.

8. On the late night disc jockey show I used to do in Chicago—the *1160 Club*, we called it—we'd play a classical record after an hour of jazz, then went back to another half hour of jazz before we got off. It made me feel the way this does, like a musical shower-bath. You get cleansed off and you can actually go back and hear jazz better. We found there were two good types: the Debussy type, or sensuous waddling around in the purple mist; or pure straight up and down Bach, little harpsichord things, or sometimes Mozart. But there was no middle ground. If you played Beethoven or Wagner or anything very heavy—outside of the impressionistic stuff—you couldn't get back in the jazz mood at all. A great deal of today's jazz has derived from the impressionist school. In its field, this is four stars; but they're not the same color stars as we've been using.

9. For a minute I thought it was Hawkins, but he wouldn't make that extraneous sound, that belch near the end. I don't find anything very charming about this. He's a nice competent tenor man, who certainly heard a lot of Hawkins. But it fails to establish a mood. The scoring for the strings is not related to the overall mood. Remember, when Shaw's band used strings they were properly integrated. So I find this like I find 96 out of 100 records today, competent but dull. One and a half or two stars.

10. That sounds like Brooks Brothers Dixie. The guys know they're supposed to have a good time with Dixie, but they're afraid somebody might hear them. This might be one of the young groups that are interested in Dixie. You don't have to be an old man to have a good time; but this is a pretty dull, dignified Dixie record. Sounds like Jazz Ltd. on a rainy night when everybody's feeling bad. One.

### Afterthoughts by Garroway

Before the war, I'd always listened, since I was 3, to classical music. Never any training,

### Records Reviewed by Dave Garroway

Dave was given no information whatever about the records played for him, either before or during the blindfold test.

1. Claude Thornhill. *Whip-Poor-Will* (Columbia). Fran Warren, vocal.
2. Louis Armstrong. *Pennies from Heaven* (Victor). Recorded at Town Hall, NYC.
3. Flip Phillips. *Apple Honey* (Mercury). Flip, tenor; Bill Harris, trombone; Lou Levy, piano; Joe MacDonald, drums.
4. Johnny Hodges. *Sideways* (Mercury). Hodges, alto; Lawrence Brown, trombone. Comp. Leroy Lovett.
5. Machito with Mitch Miller, oboe. *Oboe Mambo* (Columbia).
6. Oscar Peterson. *Until the Real Thing Comes Along* (Mercury). Peterson, piano & vocal; Barney Kessel, guitar.
7. Billy Eckstine & Sarah Vaughan. *I Love You* (MGM).
8. Toronto Symphony. *Mercury, the Winged Messenger* (Victor). From Holst's *The Planets*, Op. 32.
9. Coleman Hawkins. *Amber* (Decca). With strings. Hawkins, tenor.
10. Sharkey & His Kings of Dixieland. *Temptation Rag* (Capitol).

but I was always interested. We always had Victor Red Seal records in the house, man. And I guess I never heard pop music, really.

Then when I got into radio, about 1939 or so, I began to hear pop music more; I was announcing dance pickups. My eyes lit up. About that time they put me in the Navy and I got into a station in Honolulu, KGU, which had a wonderful old library of stuff that had probably never been played. They gave me an hour to fill at night—I was in the Navy but you were allowed to work on the side in those days. Well, I had done classic deejay programs before, but then I found out the sponsor for this hour was a very high-class massage parlor, so I thought I'd try pop stuff.

As I began to pull them down from the shelf I discovered some very exciting things. When I got back to Chicago, I continued it. If the shows were any good, it was because I was discovering these things for the first time myself. I didn't put Louis Armstrong on as an old friend, I'd put it on and say jazz, isn't that great, right along with the listener.

That enthusiasm of discovery only happens once. I know I couldn't do those shows again today like that. I was even "discovering" people like Benny Goodman!

There have been a few people who I keep hoping will happen, who are musically fine but have never made the grade commercially—like Beryl Booker; I was reading a thing about her in the *Beat* coming up here. And one night I walked into a place in Chicago and there was an unknown girl named Jeri Southern. Both of them did shows for me but they were scared and froze up; in those days they were just beginning, didn't have the confidence. Jeri is a gal who is happening and will happen.

But I bet you the ratio of fine musicians today per capita of the population is much smaller than it was years ago. The opportunities for commercial success are much greater; but that may be what's wrecking it. You can get rich relatively quickly now, so you take the short cut.

### Don't Miss . . .

the *Blindfold Test* in the next issue of *Down Beat*. Noted leader and arranger Gordon Jenkins will offer some mighty provocative comments about some top records.

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## Record Reviews

(Jumped from Page 11)

section, with a whining Hawaiian guitar (George Barnes) running interference.

But for the market at which it's clearly aimed, Danny Mendelsohn's band has united these elements effectively, and the result, at least on *Wishin'*, has sales potential for the old master. Tune is the recent pop, not the standard. (Decca 28056.)

**Gilbert Holliday**

★ *These Foolish Things*

★ *At Last*

Gilbert has probably been playing tenor sax more than six weeks, but shows no evidence of it here. The celeste and rhythm backgrounds are on his own musical level, except that the celeste is played in tune. (Savoy 1044.)

**Lynn Hope**

★ *Please Mr. Sun*

★ *Hope, Skip & Jump*

Sun, an attempt to put this song in the commercial r & b groove, compares unfavorably with other similar efforts. Flip is a shuffle-jump-blues, vibes and alto in unison etc. (Aladdin 3128.)

**Lonnie Johnson**

★ *Don't Blame Her*

★ *Lonnie's Blues*

An old-timey vocal blues played and sung by the veteran guitarist on *Blame*;

some nondescript ad lib instrumental trio blues on the reverse. (Aladdin 3029.)

**Little Miss Cornshucks**

★ *Time After Time*

★ *Waiting In Vain*

The gal who inspired Johnnie Ray is a little less than inspired herself on these workmanlike sides. They do, however, have a softer and more intimate setting than her Coral sides, and *Time* is a superior pop of some years ago. (Aladdin 3126.)

**Little Richard**

★ *Get Rich Quick*

★ *Thinkin' 'Bout My Mother*

The youthful blues singer has an optimistic set of lyrics on *Rich* and is accompanied by a lively jump outfit which gets off on its own midway. Reverse is a sentimental opus. Both sides will be strong around Little Richard's own Atlanta territory. (Victor 20-4582.)

**Jimmy McPhail**

★ *You Brought Me Love*

★ *You Can't Imagine*

Young singer, who has been doing well around Washington as protégé of deejay Jackson Lowe, does a competent job on two average ballads. First side, with guitar, organ and horns prominent in background, is marred by McPhail's slightly off-pitch ending. Reverse has some half-hearted Millerish sounds by band. (Victor 20-4605.)

**Gene Parrish**

★ *Throw Me Out Of Your Mind*

★ *Screamin' In My Sleep*

A medium-paced semi-blues and a jump blues side, both part-authored by Eddie Beal, make fair, but not extraordinary, vehicles for Parrish, who has a Northern-type blues approach. Both are well performed, though neither is quite down-to-earth enough for southern r & b fans. (Victor 20-4610.)

**Jimmy Scott**

★ *They Say You Cry*

★ *When You Surrender*

A biggish but colorless band fails to inject much excitement into Jimmy's treatments of these two fair songs. (Coral 60688.)

**# Hal Singer**

★ *I Hear A Rhapsody*

★ *Easy Street*

Good slow-tempo tenor sax solo coverage of the recently revived *Rhapsody*, with vibes and rhythm. Pretty standard tune overleaf is even better musically, less saleable. (Coral 60669.)

**Macbeth The Great**

★ *Turn Around Gal*

★ *Li Fun Yi*

This is what you get for reconnoitering in the darker recesses of Eleventh Avenue for records on odd labels. First side, which you may understand a little if you are a West Indian, is a relatively straight calyp-

so. Second side is labeled "Chinese Calypso." To us: Greek. (Jade 78-01.)

**Willard McDaniel**

★ *Blues for Mimi*

★ *Cri-Bri-Bin Boogie*

Good average piano blues, with rhythm accompaniment, and on the backside a fair performance in the Hadda Brooks vein. (Specialty 424.)

**Anita O'Day**

★ *Rock and Roll Blues*

★ *Lover Come Back to Me*

The blues was clearly designed for the r & b market, and as such it succeeds. Even Cecil Payne's baritone can be heard honking. Anita's old Krupa comrade, Mr. Eldridge, is in there too.

*Lover* is a pretty feeble effort, especially when Anita tries to scat-sing. Ralph Burns is pianist, arranger and conductor. (Mercury 8967.)

**Chocolate Williams**

★ *Good Story Blues*

★ *Lady Ginger Snap*

The good story told by Chocolate is the anguished tale of a lady who has "bad hair." The r & b circuit will find plenty of takers for this. Coupling is a rather ordinary pop-style song with rhythm accompaniment. Chocolate is the blues-singing bassist who achieved a measure of immortality as a denizen of 52nd St. some years back. (Hi-Lo 1402.)

## The Hot Box

# Columbia Reissues Great Bix Beiderbecke Series

By GEORGE HOEFER

New York—Those of us who heard the late Bix Beiderbecke in person and followed his recordings find it difficult to realize he has been gone over 20 years. We have kept his spirit alive by playing the Bix discs saved and collected through the years.

Whenever collectors and musicians have gathered, the talk has many times turned to Bix, and sometimes there have been those in the groups whose entire knowledge of Bix has been gleaned from these "bull session" exchanges.

Such is the way legends are born and grow.

**Pointing Fingers**

The Bix Beiderbecke legend has been built around the stories his fellow musicians have told and retold many times over. Many writers have promulgated these stories and out of the legend finally came a novel and a movie entitled *Young Man With a Horn*. Jazz students

immediately found many faults and pointed an accusing finger at the "squares" who misrepresent the jazz musician.

The true and tragic story of Bix's life is that here was a young, sensitive and creative musician who had too few years and very little opportunity to work out his frustrations to the point where he could attain the musical fame legend allots to him.

**Important Event**

Now an important thing has happened. Columbia Records has released three 12-inch LPs called the *Bix Beiderbecke Story*, under the able supervision of George Avakian, who also tells the story in his cover notes. George's dissertation

on Bix and his music is honest and understanding. The notes rate along with the late Otis Ferguson's *Young Man With a Horn* Again, an article on Bix published in November, 1940, by the *New Republic*, as the most definitive Bix writing to date.

Avakian debunks certain legendary stories and questions others. He presents the true biographical highlights of Bix's life, including the frustrations and foibles of Bix as an artist. At the same time he gives a well worked out analysis of the technical aspects of the Bixian cornet style.

Each LP contains twelve sides grouped as (1) Bix and His Gang, (2) Bix and Tram, (3) Whiteman Days. The best possible selection of Beiderbecke material available to Columbia was made.

We would have liked to have seen the Chicago Loopers *Three Blind Mice*, a Columbia property, included, but understand the master is too muddy for reproduction. Unfortunately, the story record wise could not be complete, as the early Wolverine sides couldn't be included (they belong to another company). Bix's recording career here is therefore confined to the prolific 1927-28 period.

**'Gang' Discs**

*Bix and His Gang: Jazz Me Blues, Louisiana, Sorry, Thou Swell, Ol' Man River, Somebody Stole My Gal, Royal Garden Blues, At the Jazz Band Ball, Since My Best Gal Turned Me Down, Wa-Da-Da, Goose Pimples, Rhythm King.*

The two most memorable sides here are *Jazz Me* and *Jazz Band Ball*. The presence of Don Murray, an unsung jazz clarinet star now dead, on these two sides help to make them overshadow the others. The gang records were made on Bix's own date, but he picked his supporting musicians on the basis of friendship and the fact they

were co-workers in Goldkette's band, rather than on their musical merit.

Gil Rodin, onetime Ben Pollack side man, recalls the day *Jazz Me* was released. "The boys in the bands spent whole afternoons in record booths playing Bix's break over and over."

*Bix and Tram: Singin' the Blues, Clarinet Marmalade, Way Down Yonder in New Orleans, Mississippi Mud, For No Reason At All in C, There'll Come a Time, I'm Comin' Virginia, Ostrich Walk, Good Man Is Hard to Find, Wringin' and Twistin' Crying All Day, Riverboat Shuffle.*

**Bix's Best**

The classic *Singin' the Blues* has always been considered Bix's most exciting record. It sold comparatively well at the time of its original release, as many copies have been found around by collectors. Many musicians contemporary to Bix can still hum note for note his chorus on *Riverboat Shuffle*. Other very worthwhile sides in this group are *I'm Comin' Virginia, Way Down Yonder, and Ostrich Walk. Wringin' and For No Reason* both are curious trio sides on which Bix plays piano and only picks up his cornet to play a brief coda at the end. Trumbauer and Lang are with him on these two.

*Whiteman Days: Margie, In a Mist, Take Your Tomorrow, Borneo, Bless You, Sister, Baby, Won't You Please Come Home! Tain't So, Honey, Tain't So, That's My Weakness Now, Sweet Sue, China Boy, Because My Baby Don't Mean Maybe Now, Oh, Miss Hannah.*

On these sides the lengths of Bix's contributions shorten considerably where he is surrounded by the large Whiteman band. His muted work on *Sue and Baby, Won't You Please Come Home* is well worth the listening. *Margie* is a long unissued Trumbauer side which is pretty bad except for the short Bix bit. It has only been available on a limited edition before. This group concludes the set with one of the most important Bix records, his own original composition *In a Mist*, as a piano solo.

This segment of Columbia's Golden Era series gives everyone a chance to enjoy, criticize, and learn all about the true Bix Beiderbecke.

## Bill Warfield To Sing 'Porgy'

New York—A new production of George Gershwin's *Porgy and Bess* goes into rehearsal on May 5 for a Broadway engagement and a subsequent road trip. William Warfield, the New York City Opera baritone who scored so resounding a success in the recent *Showboat* movie, will sing the role of Porgy.

The folk opera will be produced by Blevins Davis. There is a possibility that Timmie Rogers will be cast in the role of Sportin' Life, portrayed by Avon Long in the last Broadway production.

## Dankworth Tops In British Poll

London — Johnny Dankworth, who has been hailed several times in the *Beat* as one of England's outstanding musicians, scored an astonishing quadruple victory in the *Melody Maker* annual poll, results of which were just announced here.

Dankworth scored a six-to-one lead over the runner-up on alto sax. He also won awards as leader of the top modern small combo, as arranger and as Musician Of The Year.

Alan Dean, despite his six-months' absence in the U. S., again won the top male vocal slot. Other winners were Ted Heath, swing band; Ronnie Scott, tenor; Sid Phillips, clarinet; Kenny Baker, trumpet; Jackie Armstrong, trombone; Gerald, commercial band; Lita Roza, girl singer; Ralph Sharon, piano.

## Earl Hines Signs Soon With RCA; Heads West

New York — Earl Hines, who augmented to big band size for a week in St. Louis, resumes his combo format this week and heads for California.

Joe Glaser had a deal almost set at presstime for the Fatha to sign with RCA Victor. This would bring Earl back to the company for whose subsidiary Bluebird label he waxed many hits in the early 1940s, including the most famous Hines-Eckstine collaborations.

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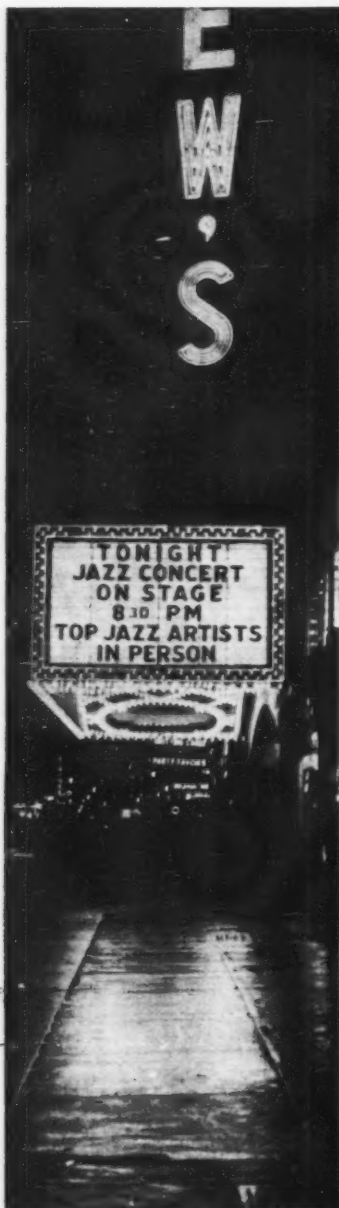
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**STAN AND DUKE**, below, get together for a few words during their recent date together at Hollywood's Oasis. A mixup in booking had both bands at the club for three days, but the planned Battle of Bands on their last day never did come off. Duke played in the afternoon, Stan at night.



## Swing Hits New York With A Bang

**SWING'S THE THING** again in New York these days. The Loew's chain started a series of one-night jazz concerts in its local theaters and they became an instant hit, with kids cheering and dancing in the aisles in the best 1936 fashion. Surrounding pictures were taken at one or the recent functions that broke it up. Top shot shows the all-star jam group in one big assemblage, with Teddy Wilson at the piano; Jerry Jerome, tenor; Eddie Safran-

ski, bass; Red Allen, trumpet; Don Lamond, drums; Buddy DeFranco, clarinet; Billy Butterfield, trumpet; Big Chief Moore and Bill Harris, trombones. Charlie Parker is out of camera range. Butterfield, Safranski, and Jerome are blowing away at lower left, with Louis Prima mugging in the second photo. DeFranco is at right as Teddy Wilson swings behind him. The response has been so good it's planned to keep the sessions going regularly.



**ONE MORE PLAQUE** is steered Pete Rugolo's way, as he continues to win *Down Beat* arranging awards though now in the comparative obscurity of Hollywood's movie studios. Pete received his award from Bette Davis on her *Mutual Woman of the Year* radio show. Bette, incidentally, makes her TV debut tomorrow (April 19) when she guests with Jimmy Durante on his *NBC All-Star Revue*.



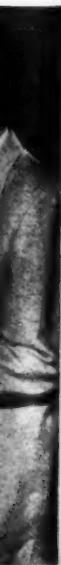
**DANDY GANDY DANCER** below is Frankie Laine, as he swings a mean pick to help promote his *Gandy Dancers* Ball waxing. The two laborers at left are not Sam Lutz and Seymour Heller.



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## Strictly Ad Lib

(Jumped from Page 3)

**Buddy Morrow's band plays Denver's Lakeside Park for two weeks beginning May 15 . . . After Pee Wee Hunt leaves the Preview he moves to the Commodore Hotel, Windsor. Opens May 5, then goes to Angelo's in Omaha for a pair on May 15 . . . Judd is the only remaining McMichael member of the Merry Macs. Brother Ted left the group to go into business.**

## HOLLYWOOD

Ramez Idriss, guitarist who wrote the Woody Woodpecker novelty song hit a few seasons back, is doing all of the background music (including the writing) as solo guitarist on the new transcribed radio series, *Studio X*, from Hollywood. Some of the bridges and cues were multitracked, a la Tony Mottola on the *Danger* video show . . . Jakob Gimpel, who soundtracked June Allyson's piano solos for *Too Young to Kiss*, is doing the same for Hugo Haas in his role as composer-pianist in Columbia pictures' forthcoming *Strange Fascination*, which, they now tell us, will NOT be another Chopin biography but the story of a musician deeply influenced by Chopin and his music. Okay.

Anita Ellis, Rita Hayworth's "voice" in most of her recent pictures (but not since Rita returned from Europe—in Rita's next, *Trinidad*, the voice is that of Jo Ann Greer), is now ghost singing for Vera-Ellen . . . Vaughn Monroe is busy at Republic on his second starring, *Toughest Man in Tombstone*. Joan Leslie in the top femme role . . . Tony Martin recorded *I Hear a Rhapsody* and two other songs for a juke box sequence in the Walk-Krasna *RKOpus Clash by Night*. It's an off-stage hit in which singer will not be seen. And though he's now rated one of the biggest stars on that lot, he won't get screen credit.

Paul Nero, Hot Canary fiddler and composer, is taking time out from his post as assistant concert master at RKO studios to take a crack at the dance game with a new 10-piece crew. A debut date is planned for San Diego's Trianon with the orchestra containing a number of ex-Kentonites. Line-up: Bud Shank, alto; Bob Cooper, tenor; Art Calderon, baritone; Chico Alvarez, trumpet; Dick Kenney, trombone; Don Trenner, piano; Billy Wilson, drums; Joe Mondragon, bass. Guitar man still to be set . . . Johnny Richards, who worked with Stan Kenton when the latter was putting together his first large concert unit, has joined Kenton's permanent troupe as assistant conductor and arranger . . . Maynard Ferguson was with Spade (King of Western Swing) Cooley's Santa Monica Ballroom band and TV show at this typing.

Billy Hamilton, saxman who did the alto sax solos in Franz Waxman's Academy Award winning movie score for *A Place in the Sun*, is taking vocal lessons. Billy is now with the KHJ (Los Angeles) staff orchestra . . . Russ Morgan will flip if he ever walks in unexpected on his own band during rehearsal and

hears some of his boys doing take-offs on the Morgan manner in the spots where his solos occur . . . Rosemary Clooney, signed by Paramount following her click *Come-On-a My House*, will draw her first assignment in *The Stars are Singing*, sharing top billing with Anna Maria Alberghetti and Lauritz Melchior. It rolls in June.

Is a split in the offing between Ina Ray Hutton and mgr. Jack Philbin? . . . Sheila Graham, *Daily Variety's* gossip peddler says "MCA fired Frank Sinatra." Since when do agents, who are employees, fire their bosses? . . . The Marili and Nesuhi Ertegun, well known in west coast jazz circles (they operate, or used to operate, the Jazz Man Record Shop, and the record company of the same name, recently taken over by Les Koenig) are now going separate ways—but together. Maritally separated, but still good friends . . . Hollywood office of Columbia record company gathered all the clippings, information, etc. on that Johnnie Ray rumor that made the rounds here (and even got his records banned by one radio station for one day, despite lack of confirmation) and sent same to New York office, where decision on possible legal action will be made.

## SAN FRANCISCO

Harry James set to play a one-nighter at Sweet's ballroom on April 15 for the first time since his TV show has hooked him to the L.A. area . . . The Bing Crosby show cut in the Marines Memorial theater in March for April airing, featured the Bell Sisters, who made their first trip to the Bay Area under the wing of Charlie Albert, personal manager . . . The Louis Armstrong concert at the Oakland Auditorium early in March laid a bomb. Drew only a small 600-odd paid admissions. Armstrong hasn't been a strong one-nighter or concert draw in this area in some time, although his one- and two-week stands at local clubs have been SRO . . . The piano package of Garner-Tatum-Lewis and Johnson has been set for May 24 and 25 in San Francisco. One date will be for the University of California extension division as part of its music appreciation series.

The Chuck Travis-Johnny Coppola band has signed for a series of one-nighters at Sweet's Ballroom starting in May for promoter Guadalupe Carlos. The dances will have a remote over an Oakland station for one of the only live originations in this area . . . Russ Morgan opened a two month stand at the Claremont Hotel in Berkeley, March 20, following Paul Neighbors . . . Jack Fina takes over at the St. Francis on April 22 following Del Courtney . . . Wally Elliot running a series of Western dances at Maple Hall in San Pablo featuring Ernest Tubbs, Hank Williams and others during the spring . . . There's a possibility Buddy Cole, of the Bing Crosby show, may get his own TV program in San Francisco . . . Andre Previn and Betty Bennett are telling friends they'll be married as soon as he's out of the Army.

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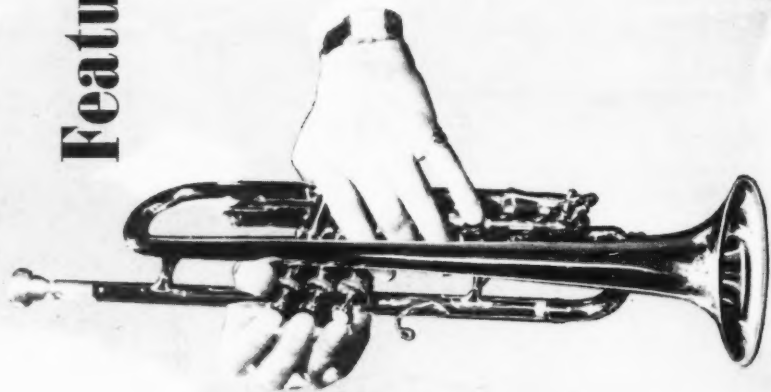


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